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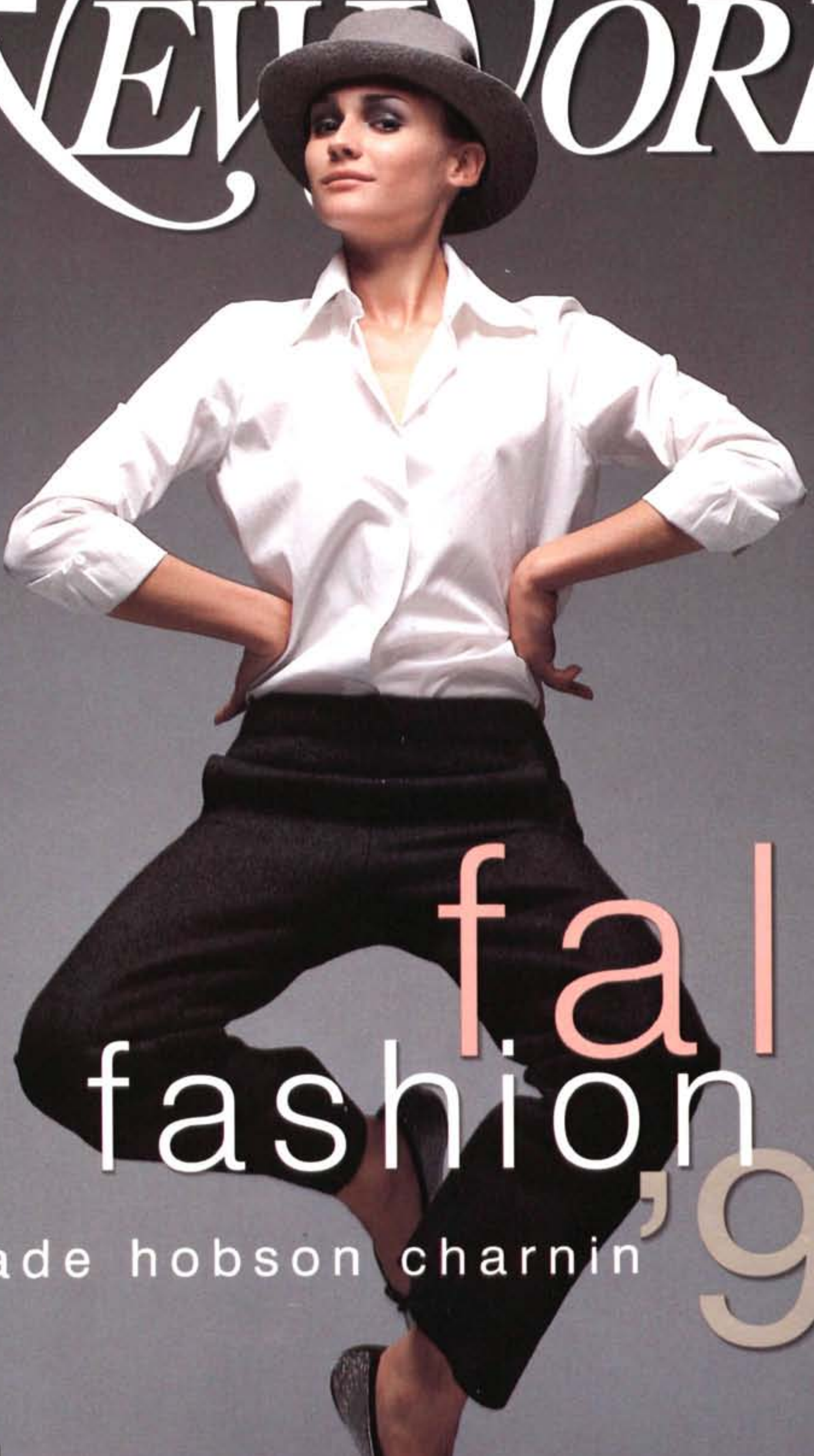

fall fashion '98

by jade hobson charnin

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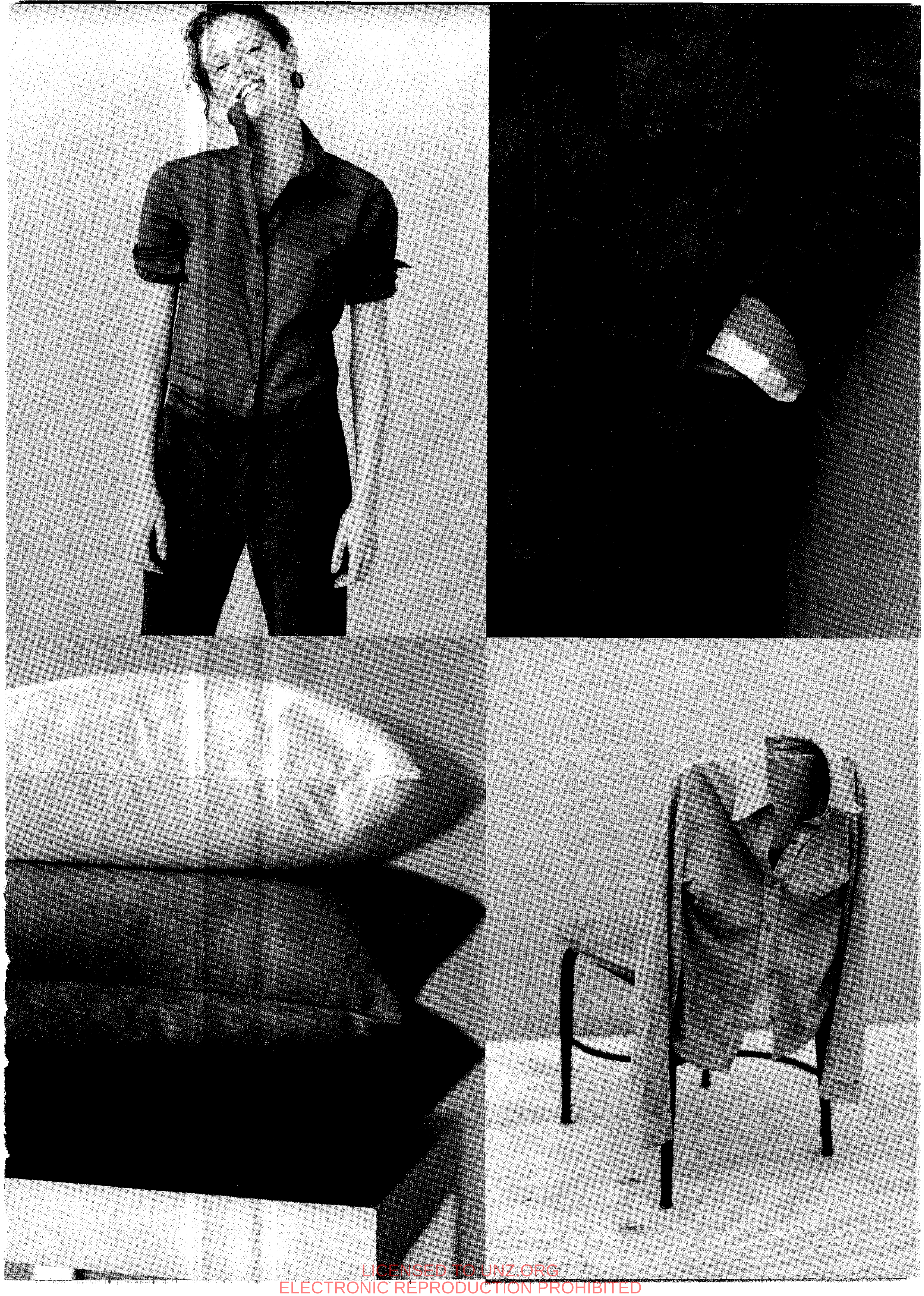

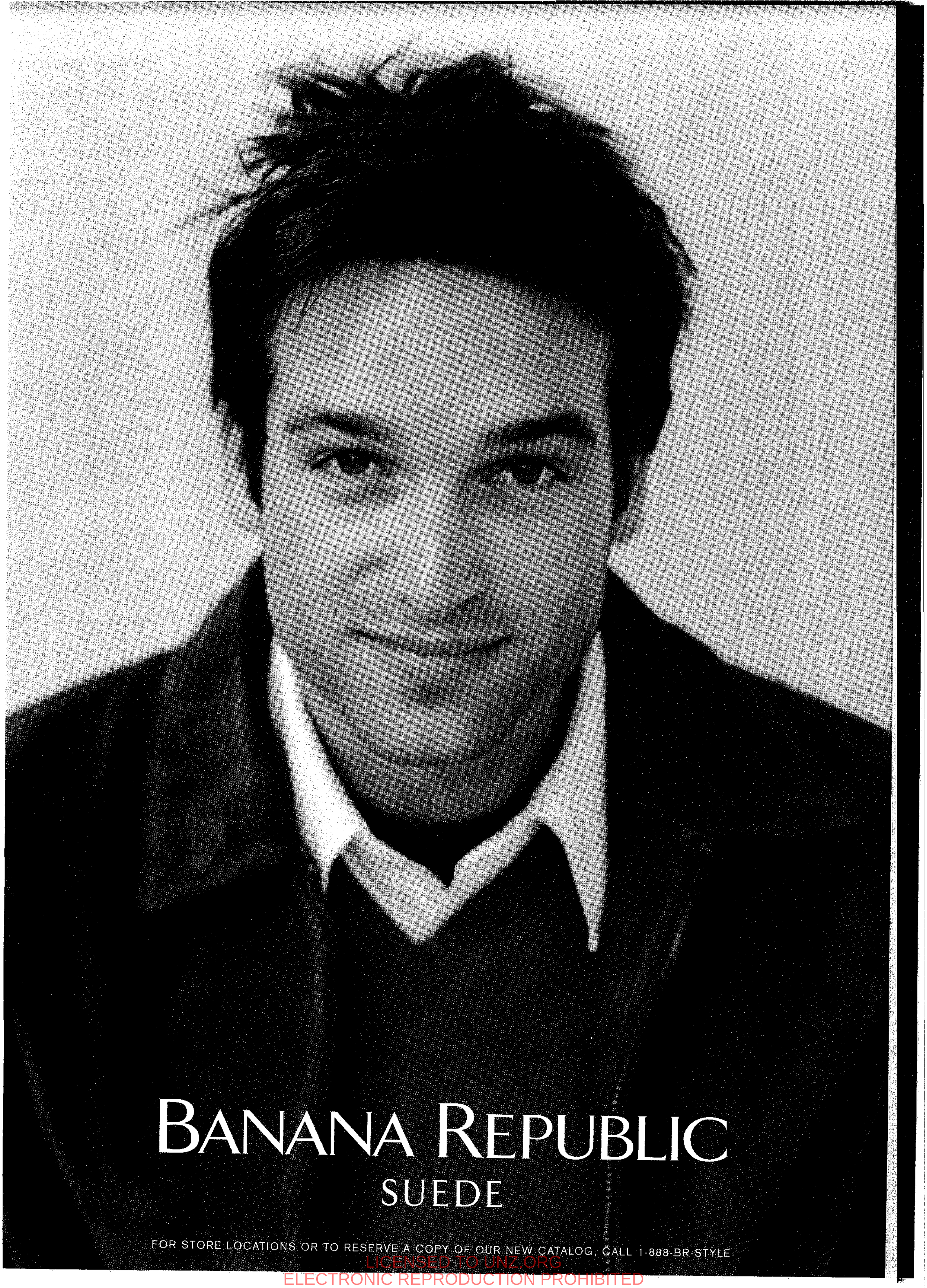
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Featured left: Bisou Bisou wool jacket with Mongolian lamb collar, $418 Stretch gabardine wool pants, $118 Right: Vivienne Tam stretch net surplice wrap top, $140. Beaded argyle skirt, $40 At selected stores.

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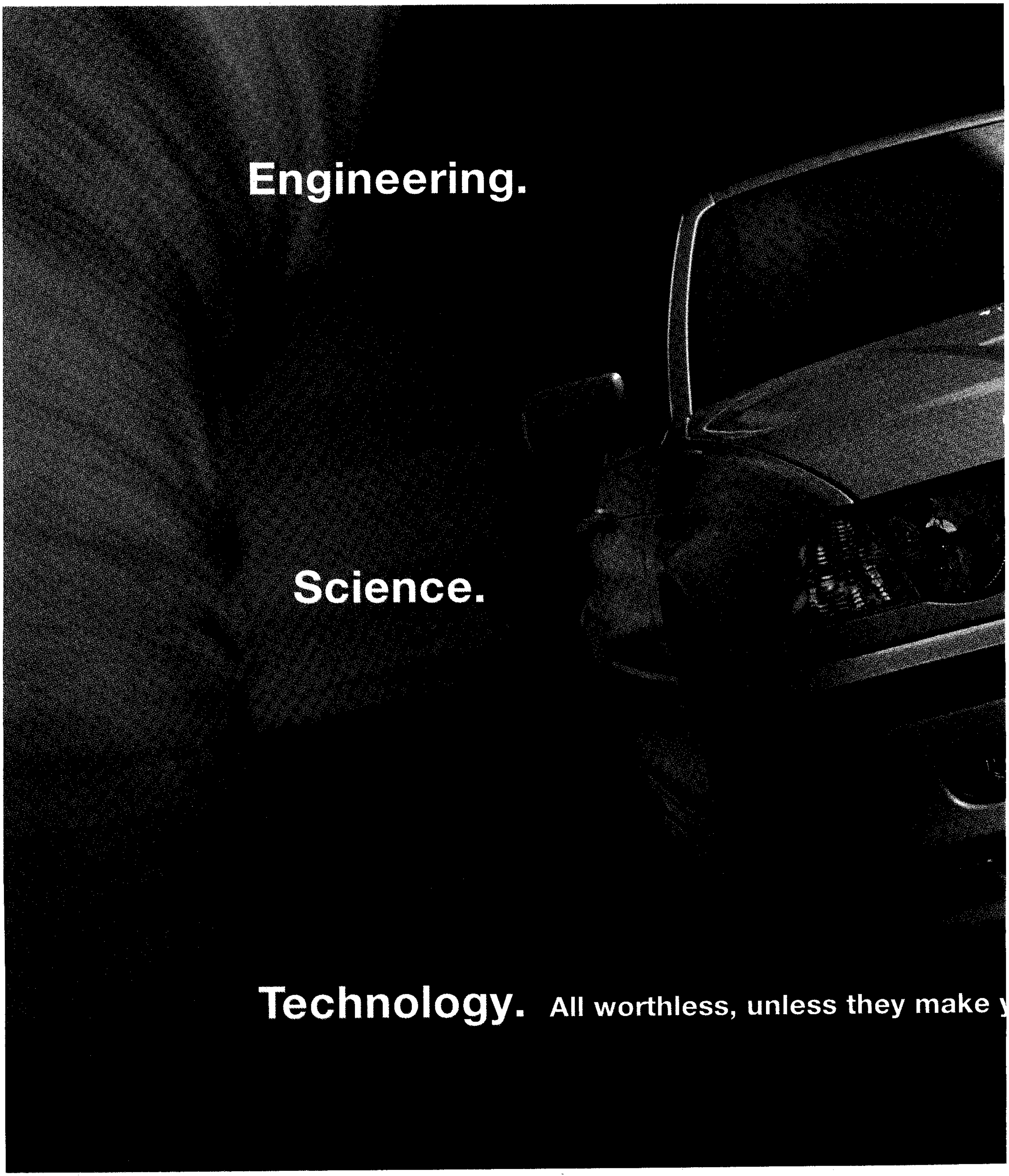
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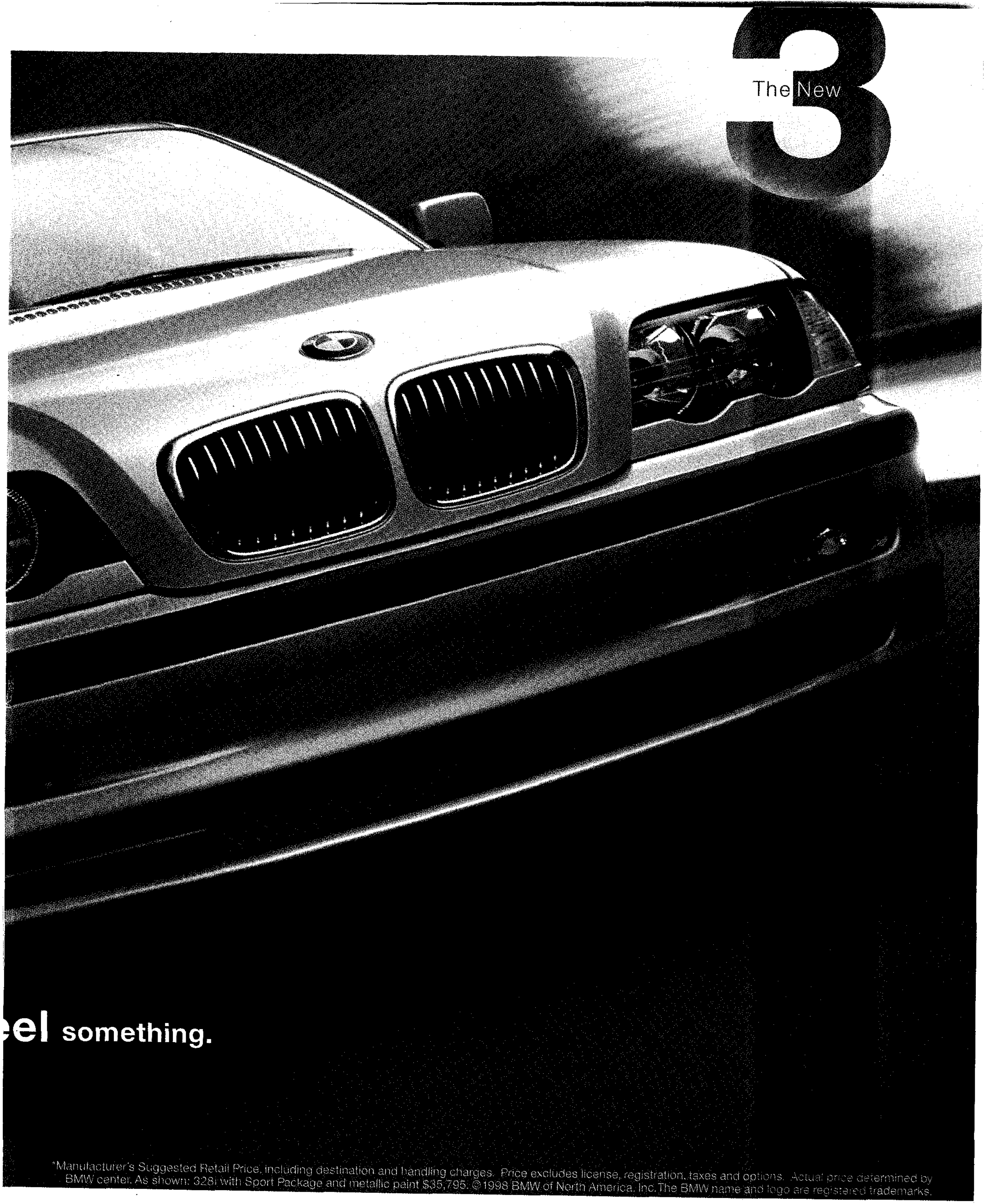

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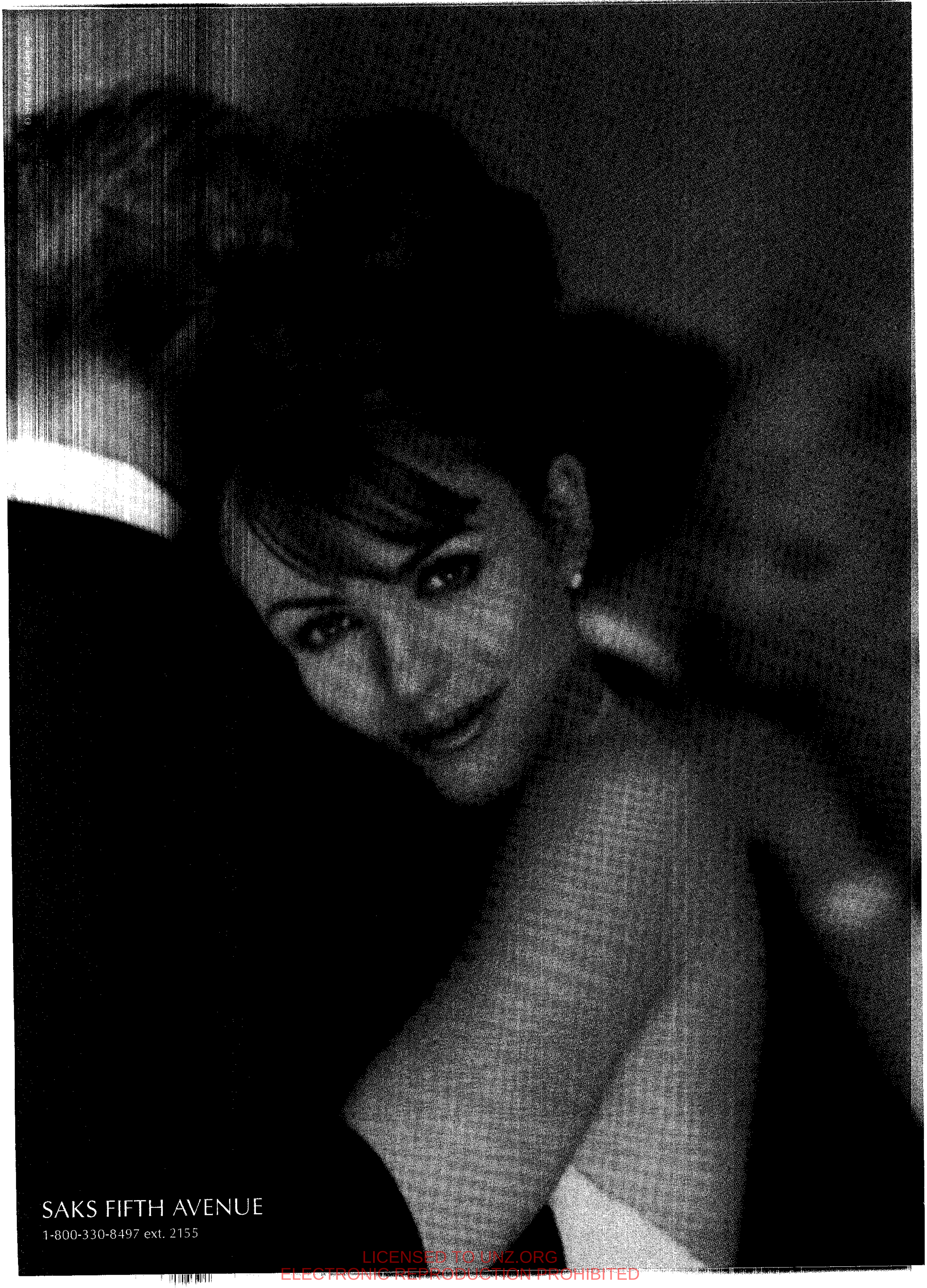

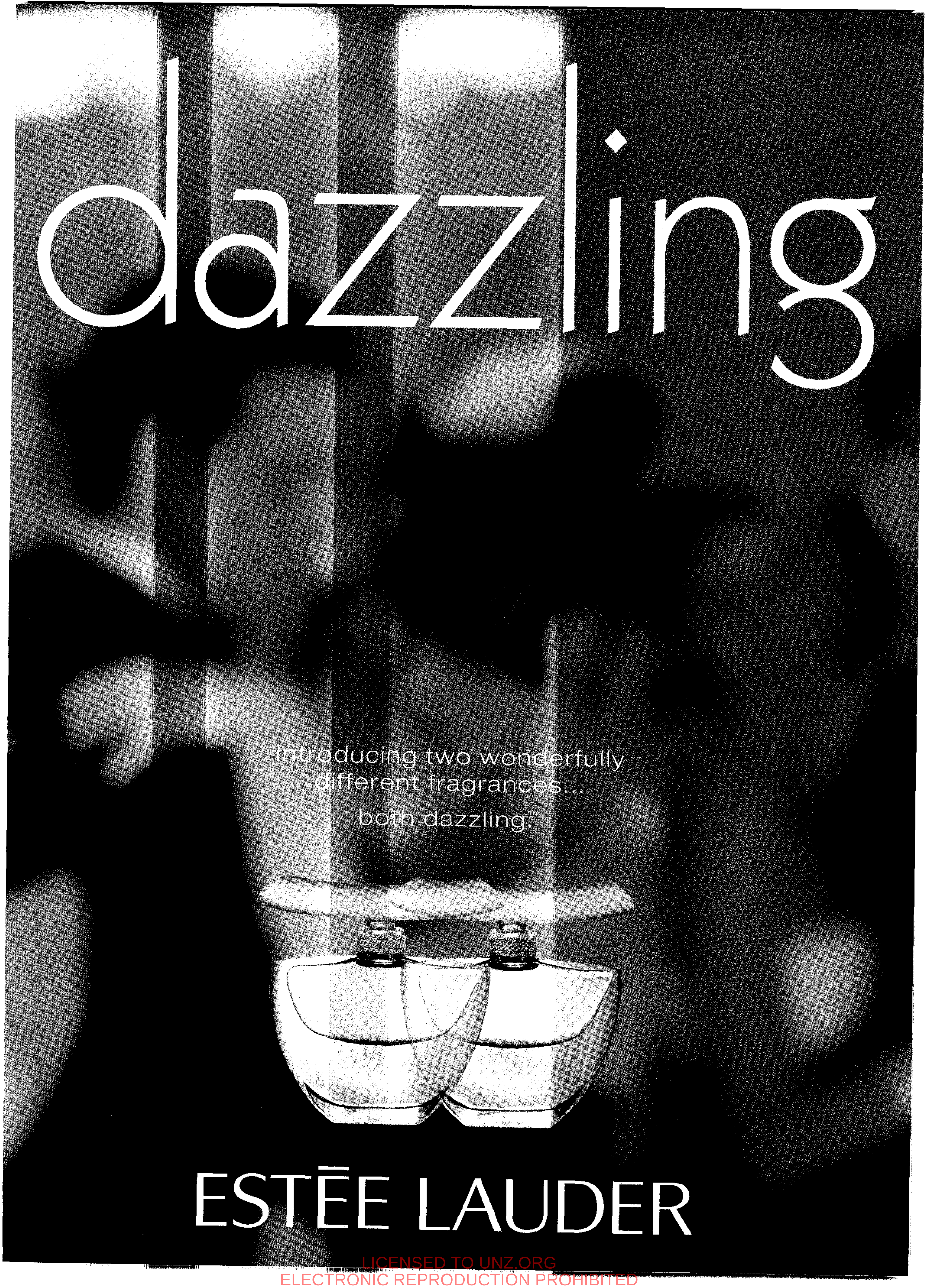
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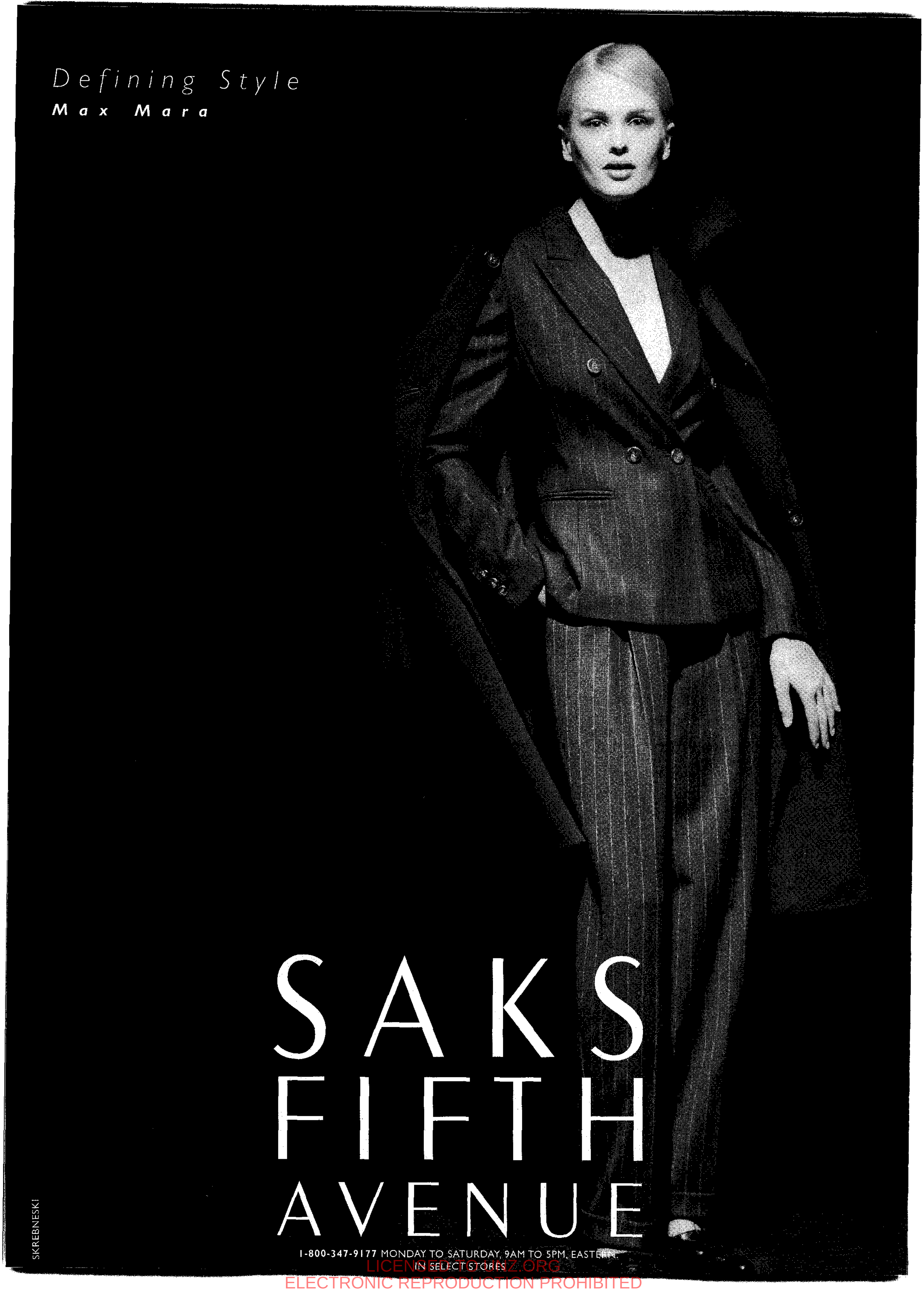
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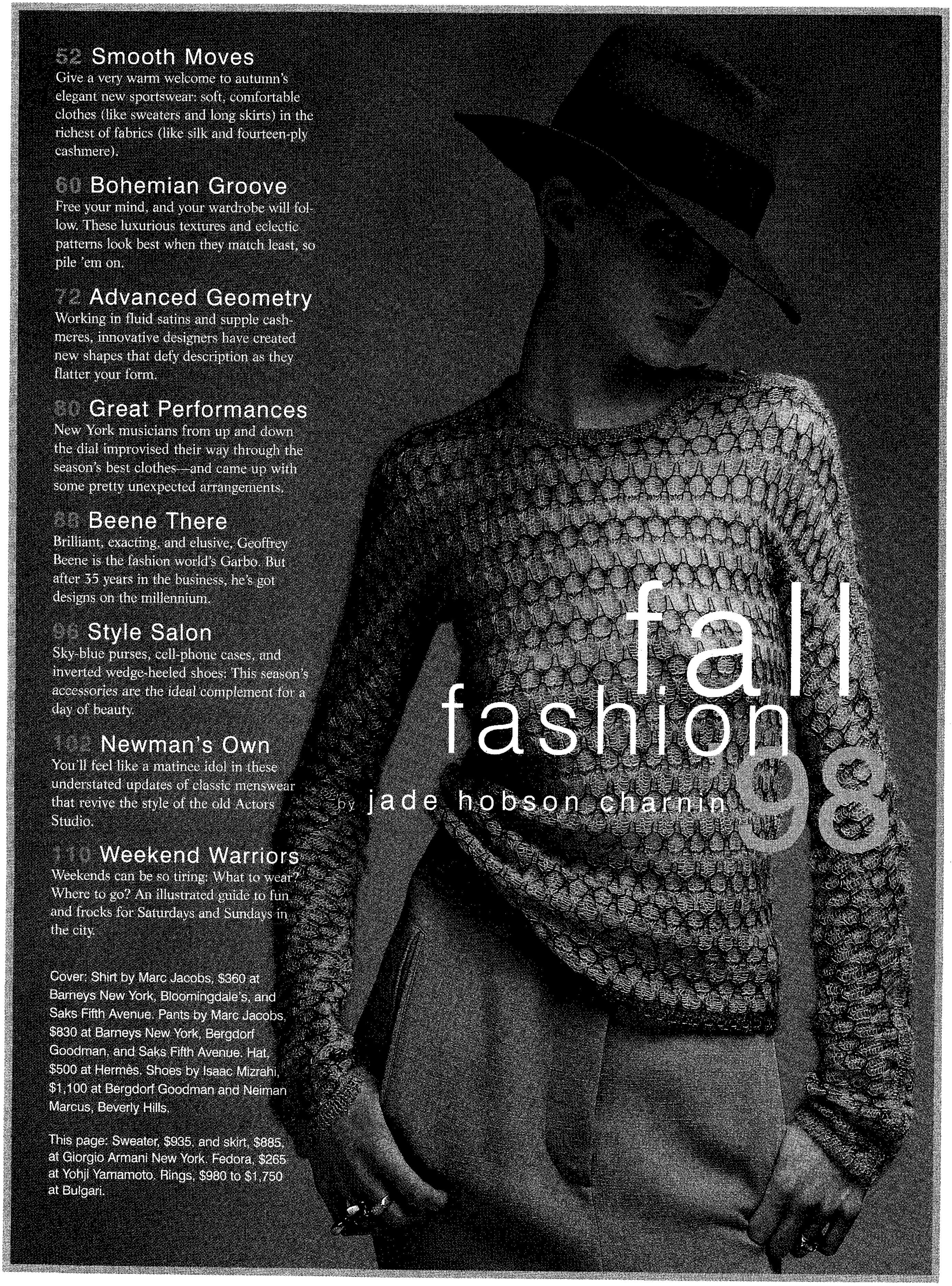


fall fashion 98

by jade hobson charnin

52 **Smooth Moves**
Give a very warm welcome to autumn's elegant new sportswear: soft, comfortable clothes (like sweaters and long skirts) in the richest of fabrics (like silk and fourteen-ply cashmere).

60 **Bohemian Groove**
Free your mind, and your wardrobe will follow. These luxurious textures and eclectic patterns look best when they match least, so pile 'em on.

72 **Advanced Geometry**
Working in fluid satins and supple cashmeres, innovative designers have created new shapes that defy description as they flatter your form.

80 **Great Performances**
New York musicians from up and down the dial improvised their way through the season's best clothes—and came up with some pretty unexpected arrangements.

88 **Beene There**
Brilliant, exacting, and elusive, Geoffrey Beene is the fashion world's Garbo. But after 35 years in the business, he's got designs on the millennium.

96 **Style Salon**
Sky-blue purses, cell-phone cases, and inverted wedge-heeled shoes: This season's accessories are the ideal complement for a day of beauty.

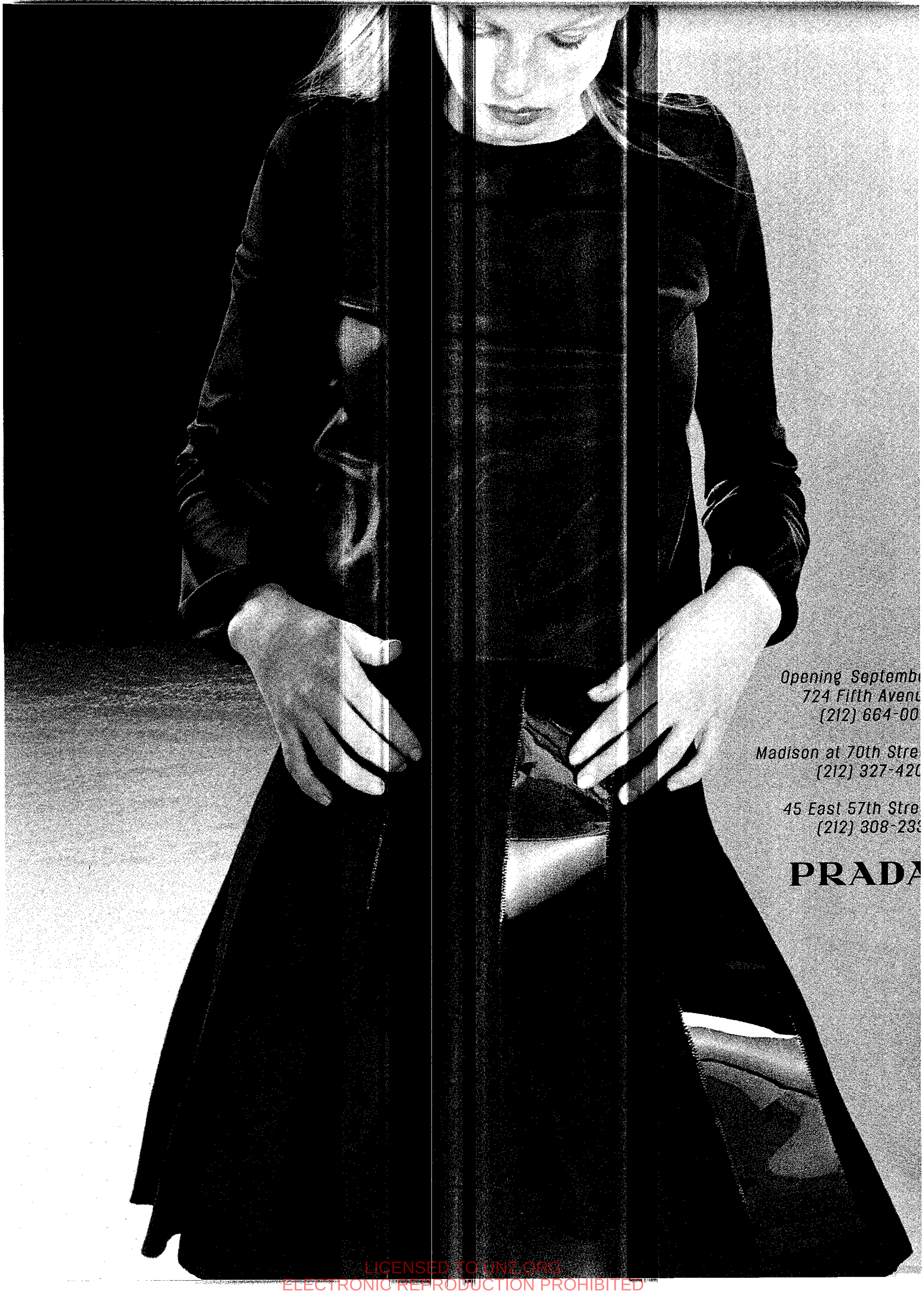
102 **Newman's Own**
You'll feel like a matinee idol in these understated updates of classic menswear that revive the style of the old Actors Studio.

110 **Weekend Warriors**
Weekends can be so tiring: What to wear? Where to go? An illustrated guide to fun and frocks for Saturdays and Sundays in the city.

Cover: Shirt by Marc Jacobs, $360 at Barneys New York, Bloomingdale's, and Saks Fifth Avenue. Pants by Marc Jacobs, $830 at Barneys New York, Bergdorf Goodman, and Saks Fifth Avenue. Hat, $500 at Hermès. Shoes by Isaac Mizrahi, $1,100 at Bergdorf Goodman and Neiman Marcus, Beverly Hills.

This page: Sweater, $935, and skirt, $885, at Giorgio Armani New York. Fedora, $265 at Yohji Yamamoto. Rings, $980 to $1,750 at Bulgari.

Cover and this page: Photographed by Michael O'Neill. Hair by Louis Angelo for Garren New York at Henri Bendel. Makeup by Sue Devitt for Awake.



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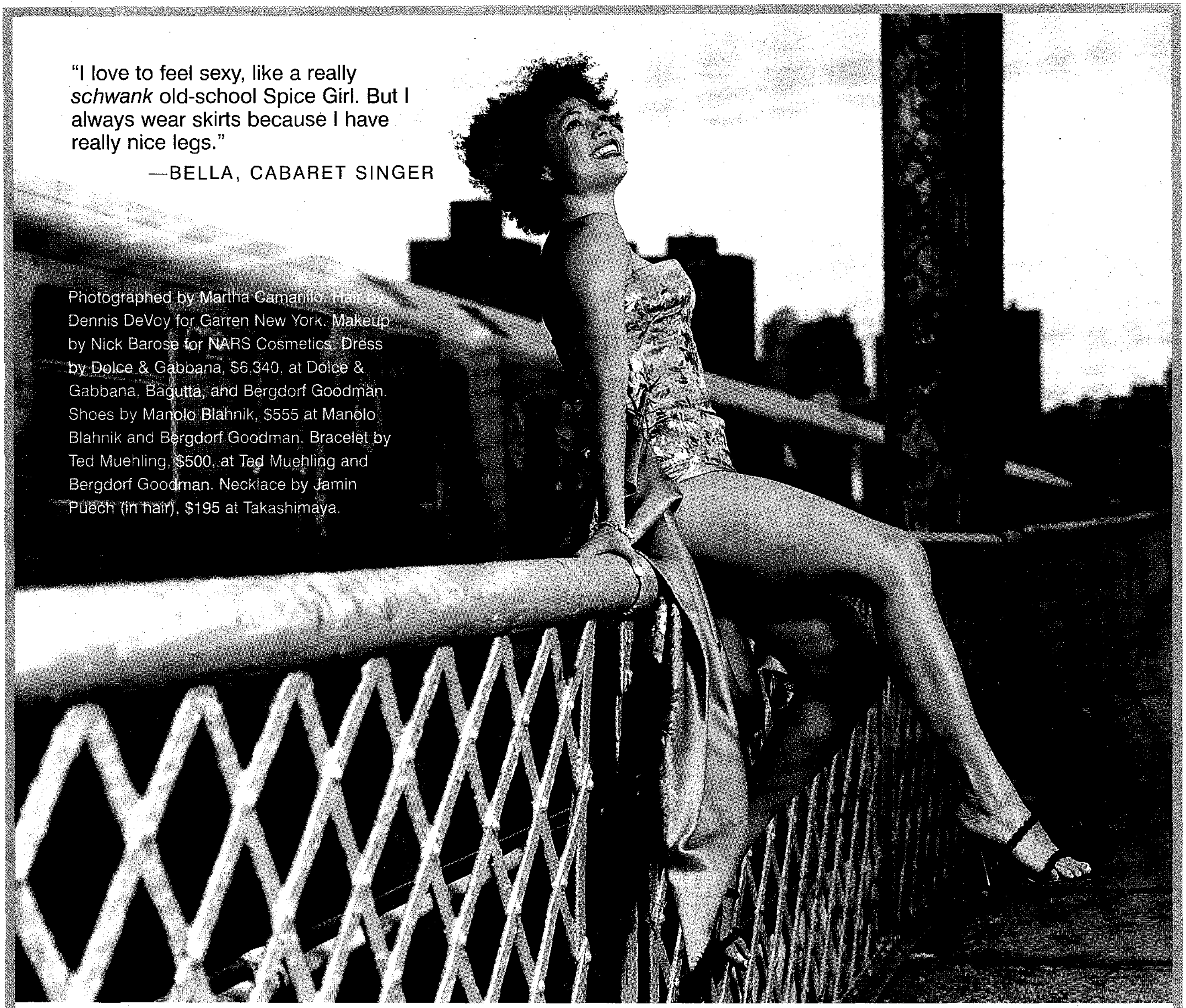

"I love to feel sexy, like a really *schwank* old-school Spice Girl. But I always wear skirts because I have really nice legs."
—BELLA, CABARET SINGER

Photographed by Martha Camarillo. Hair by Dennis DeVoy for Garren New York. Makeup by Nick Barose for NARS Cosmetics. Dress by Dolce & Gabbana, $6,340, at Dolce & Gabbana, Bagutta, and Bergdorf Goodman. Shoes by Manolo Blahnik, $555 at Manolo Blahnik and Bergdorf Goodman. Bracelet by Ted Muehling, $500, at Ted Muehling and Bergdorf Goodman. Necklace by Jamin Puech (in hair), $195 at Takashimaya.

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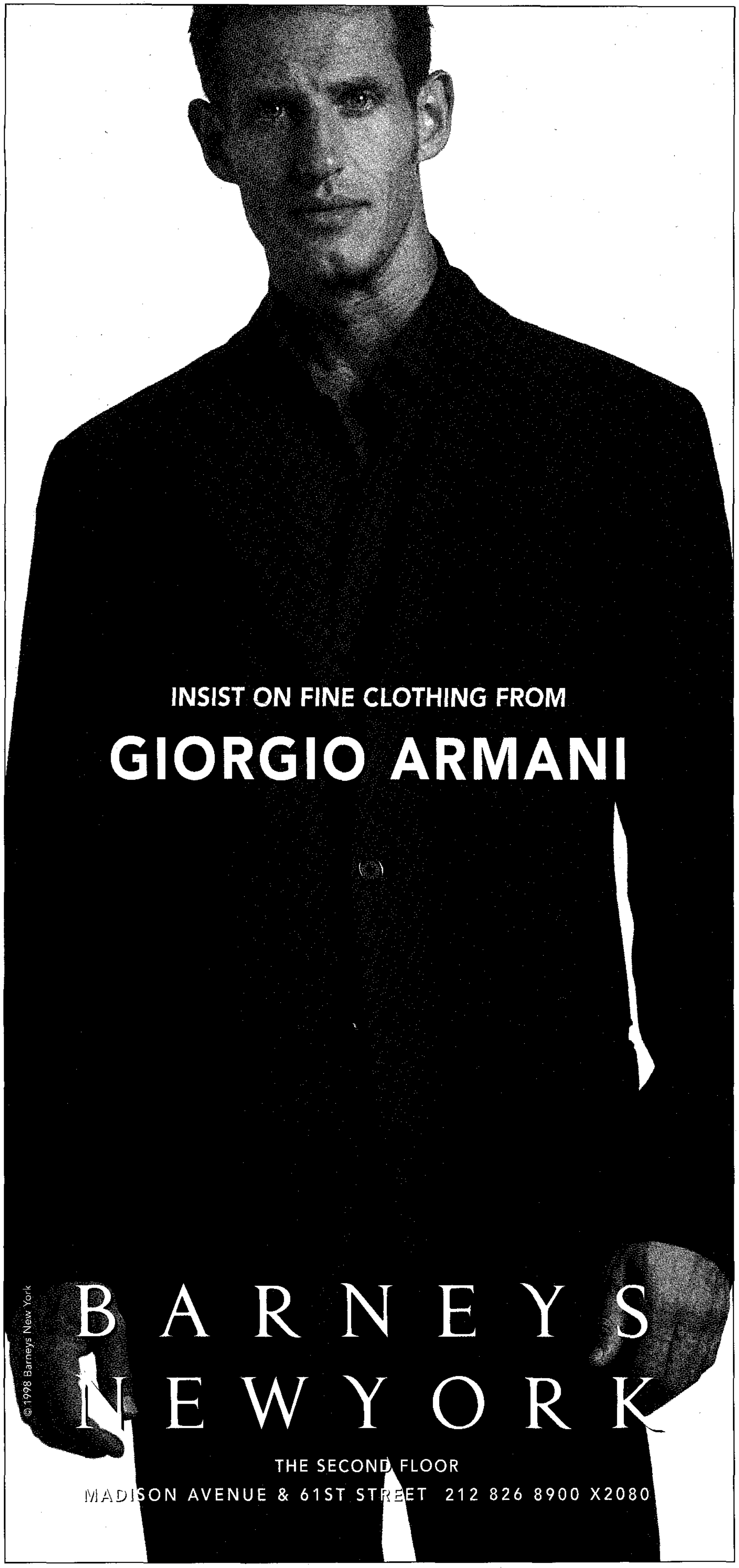
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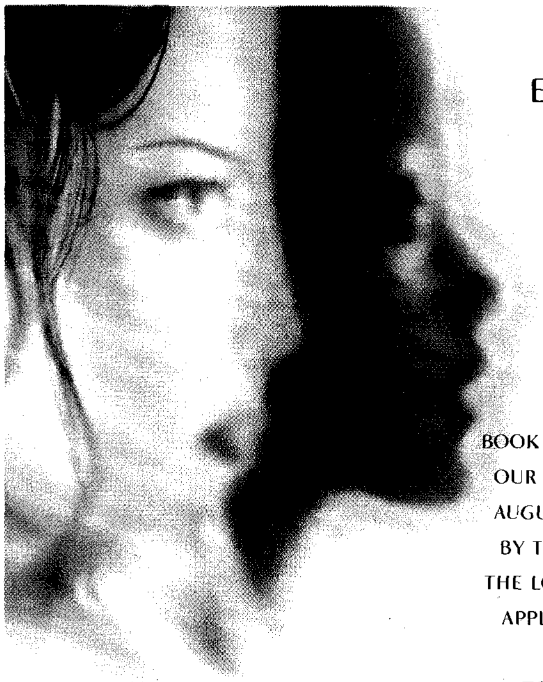

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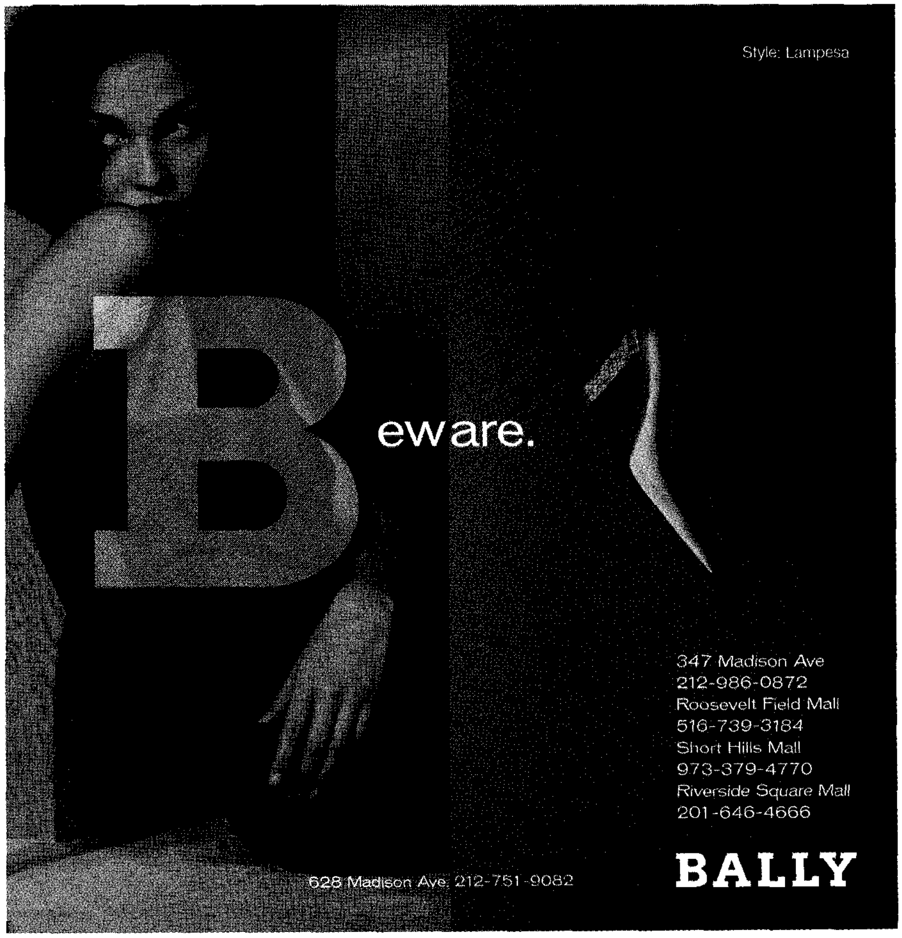

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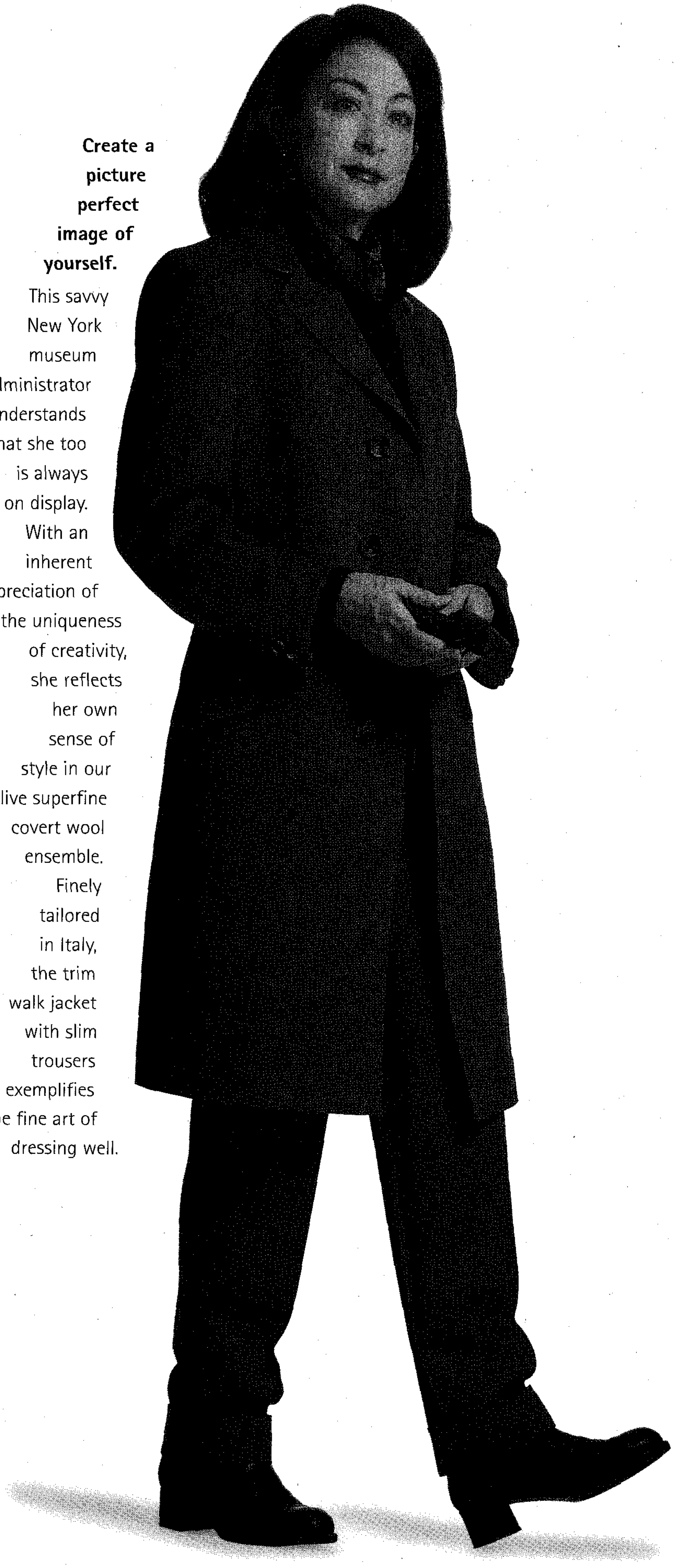

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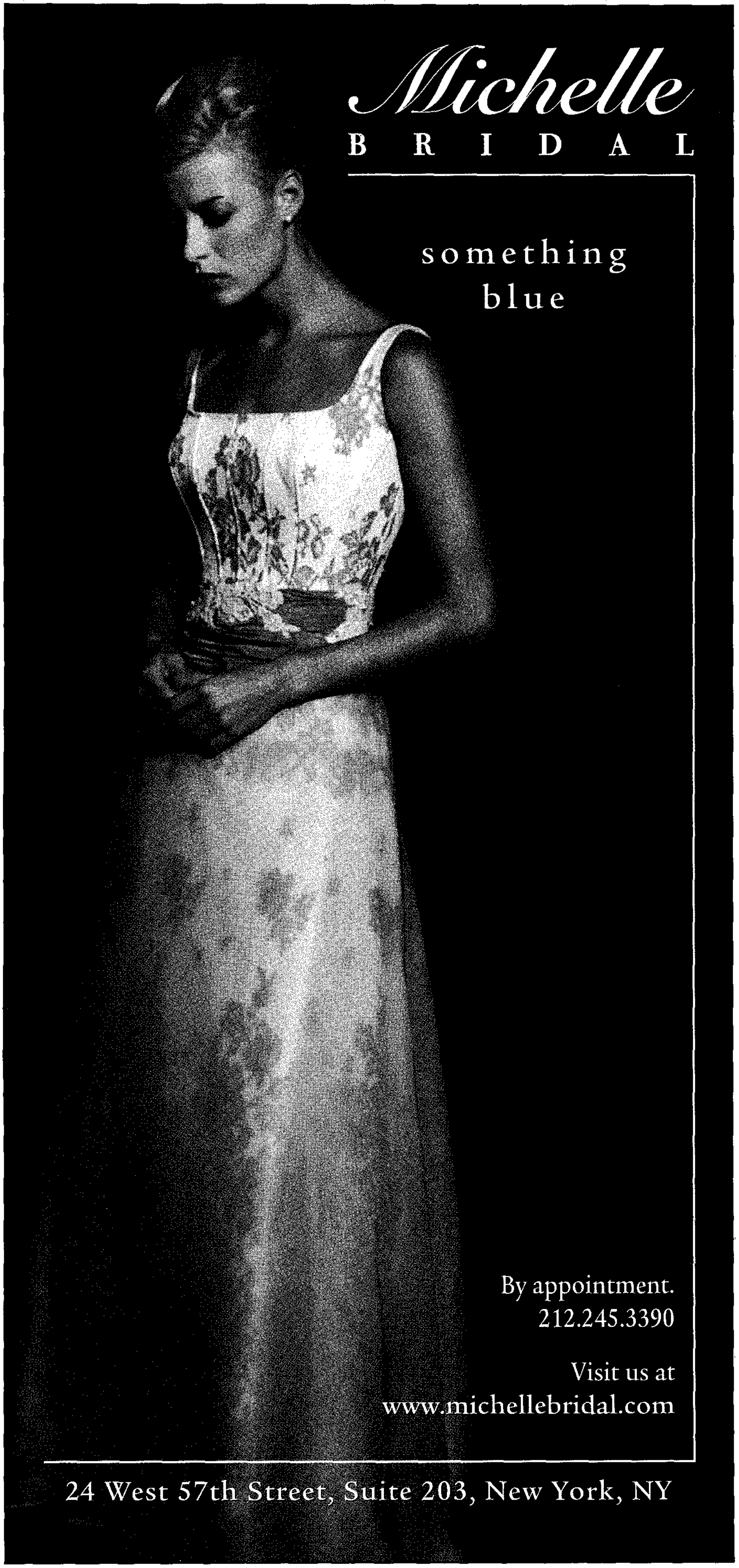

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Red Scare

EXCUSE ME, BUT AM I TO FEEL SORRY for those by-any-means-necessary, formerly poverty-stricken strumpets or the multimillionaire philanderers they bilk ["From Russia With Sex," by Michael Gross, August 10]? Please! All of you—back to the Sodom and Gomorrah whence you came!

Stephanie Legare
ROCKVILLE CENTRE, N.Y.

MOST SECOND-WAVE ÉMIGRÉS FROM THE former Soviet Union are political refugees who left because of persecution based on religious beliefs. It is clear that the majority of the women described in Michael Gross's article are a non-Jewish, post-glasnost, post-perestroika, and post–Soviet Union phenomenon. I am offended by Gross's implication that young Russian women invade this city in pursuit of wealth, power, and influence through the fat wallets of their duped sugar daddies. I do not deny the existence of such women. However, the author conveniently fails to mention that these women are the exception rather than the norm. Most young women who are émigrés from the former Soviet Union are smart, attractive, well educated, and successful on their own terms and through their own efforts. We earn our own keep, buy our own cars, and love our men for their good hearts and open minds rather than their open wallets.

Lina Kharnak
MANHATTAN

SINGLE RUSSIAN WOMEN IN AMERICA ARE far more likely to be very attractive, highly educated, highly literate European women with hearts of gold than the gold diggers that Michael Gross profiled. These women often display more character, grit, and courage than commonly encountered outside of the pages of a novel. My girlfriend was brought to America by an ex-husband

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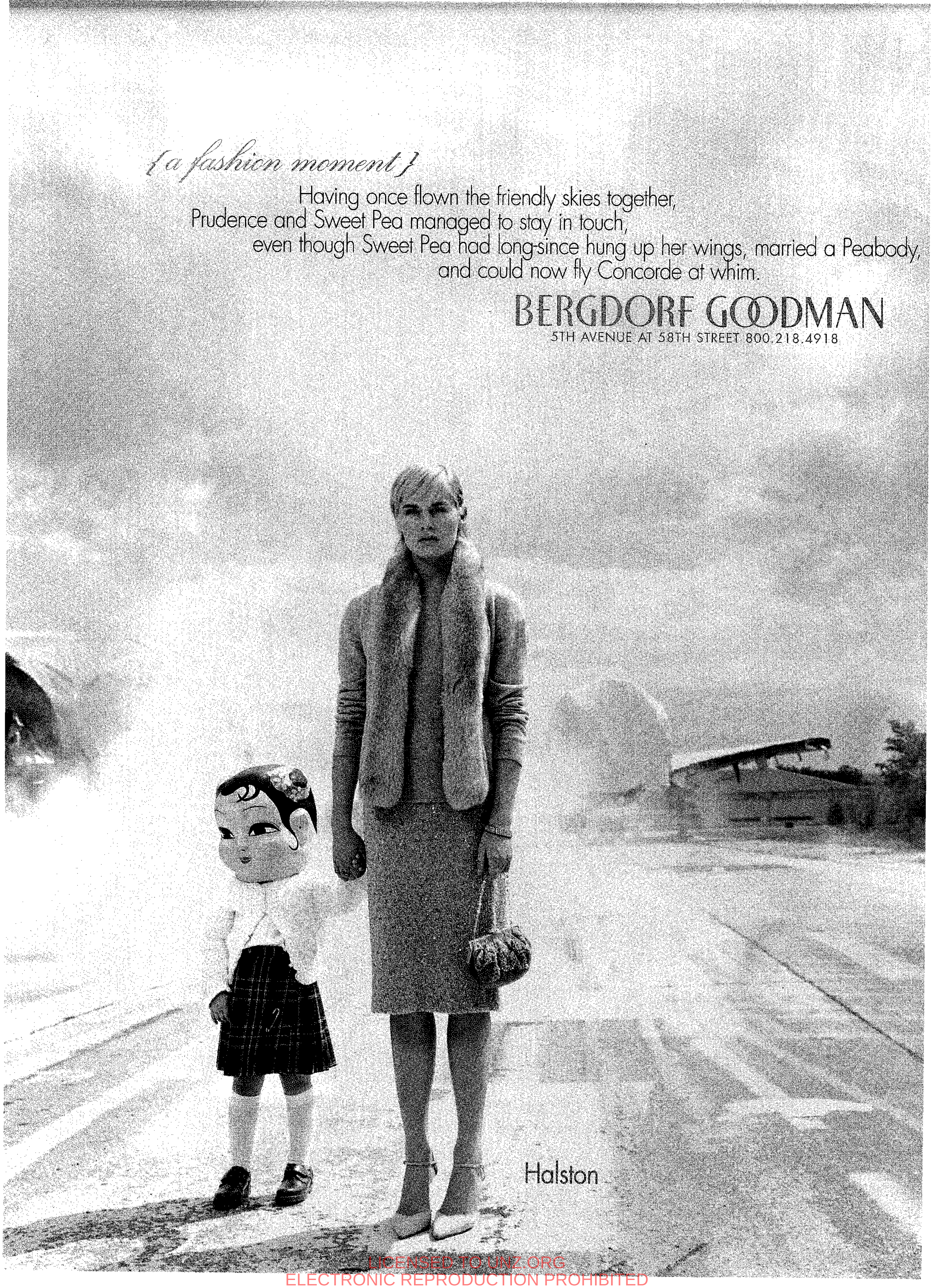*{a fashion moment}*

Having once flown the friendly skies together,
Prudence and Sweet Pea managed to stay in touch,
even though Sweet Pea had long-since hung up her wings, married a Peabody,
and could now fly Concorde at whim.

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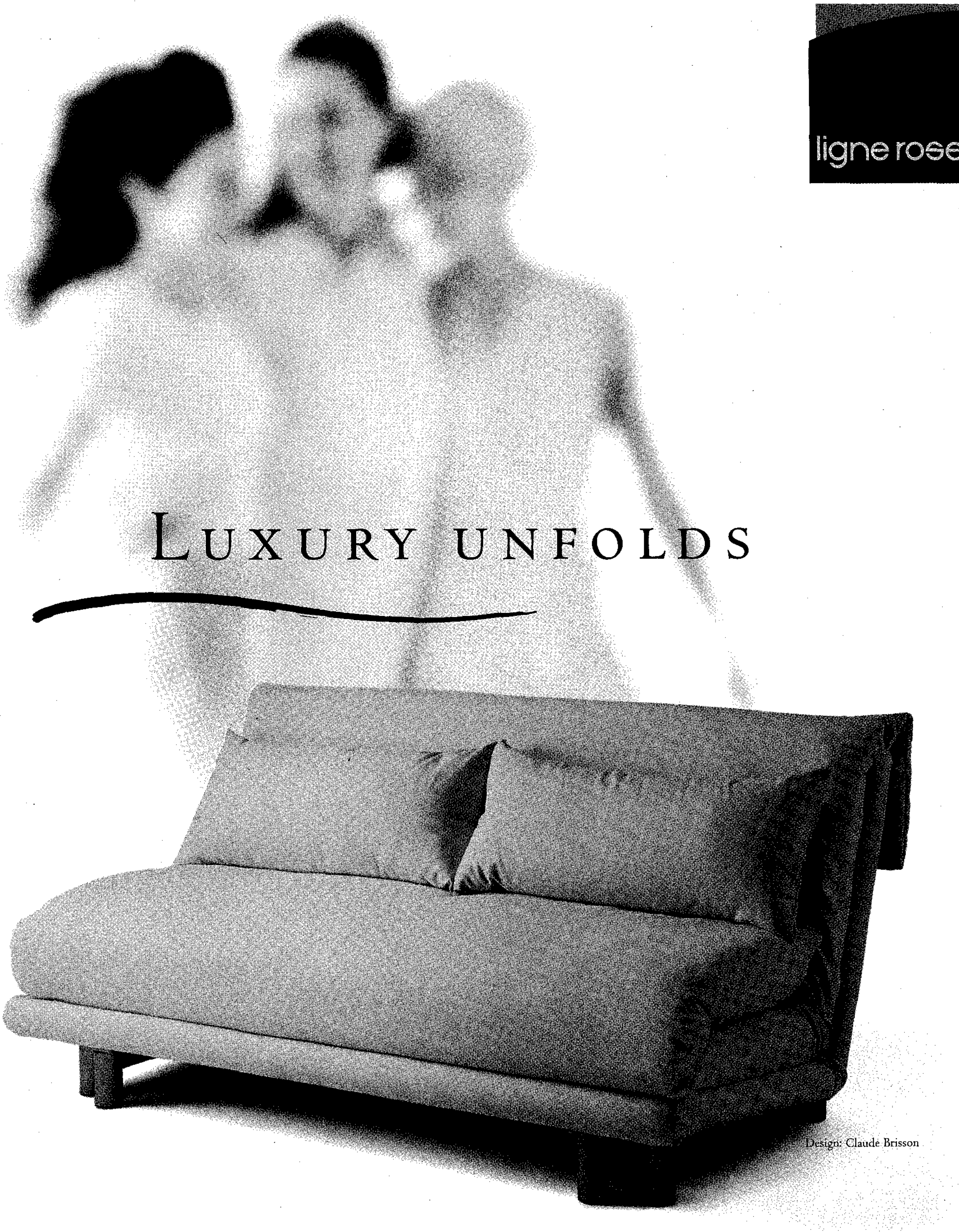

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who forbade her to learn English, drive, or work. When she finally escaped, she was penniless, spoke little English, and had a small child to care for. There are dozens of these Russian angels for every Natasha you can cite. My advice to single American men would be to run, don't walk, to introduce yourself to the nearest single Russian woman. Chances are you would be fortunate to have one as a girlfriend, a wife, or the mother of your children.

Steve Gordon
Ridgefield, Conn.

Starr Light

IF THERE'S A PULITZER PRIZE FOR EXPOSING demagogues, Michael Tomasky wins this year hands-down ["The National Interest: Squawking Points," August 10]. Remember 1954, when, in 30 minutes, Edward R. Murrow relegated Senator Joseph McCarthy to the trash heap? Now Mr. Tomasky, in just over a page of powerfully written truths, nails Kenneth Starr and a whole bunch of other phonies. A truly great column.

Newton Brand
Houston, Tex.

Teach for America

SAMUEL G. FREEDMAN'S "THE LONG Good-bye" was right on the mark in many respects, but I know for a fact that Milton Fein "choreographed" more than 28 graduations [August 10]. I clearly remember my J.H.S. 141 graduation rehearsals in 1969. We sat in the stifling auditorium of the College of Mount St. Vincent not daring to breathe. Mr. Fein stood at his lectern and said, ". . . and when I say the name *Mr. Ralph DiFiore, senior adviser,* you will clap eight times." We clapped eight times, but very tentatively. No one wanted to be the screw-up who clapped a ninth. We practiced over and over again until Mr. Fein was sure he could trust us. From that exercise, we learned restraint, good taste, and class. It turned out to be the most dignified graduation I have ever attended. I will never forget Mr. Fein, and I clap for him with much admiration and respect. Just not more than eight times.

Donna Brown Raskin
The Bronx

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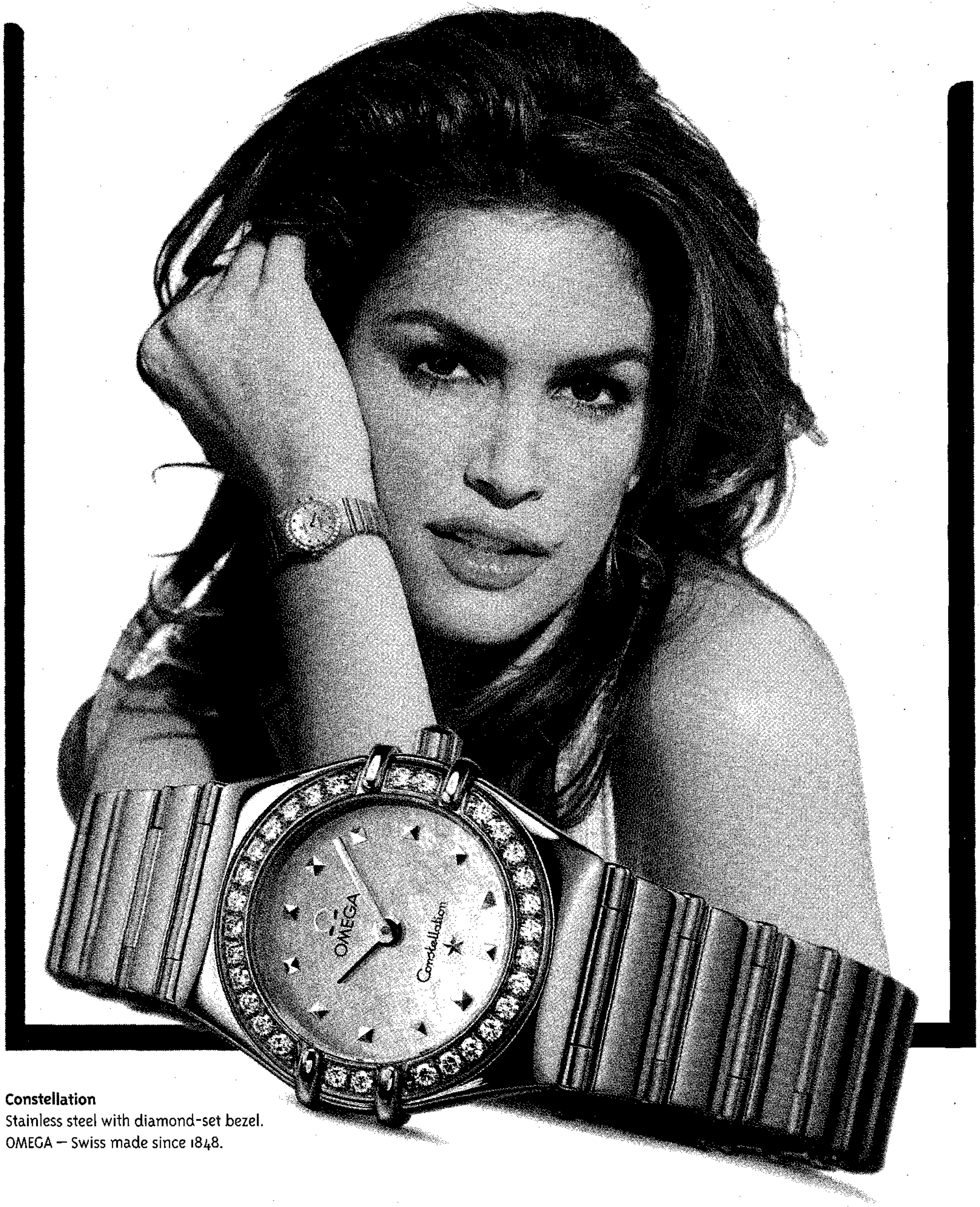
Cindy
Crawford's Choice



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violence, no drugs, no metal detectors. He can say he taught when a teacher was listened to, admired, looked up to. The bureaucracy backed his every move instead of turning him into a warden, where he would be hated by students, peers, parents. As the husband of a teacher, I hear from the horse's mouth what goes on, especially in the ghetto school where my wife teaches. She is Jewish, and proud of it, one of the last of the Jewish teachers left from the old school. She does not have many years to go, and with God's help she will make it. The up-and-coming teachers will need all of God's help to get them through.

J. Benitez
MANHATTAN

AS A JEWISH TEACHER IN THE LOS ANGELES Unified School District, I was fascinated by "The Long Good-bye." Like New York's public schools, L.A.U.S.D. has been home to many Jews, but they have never had the kind of identifiable power here that they have in New York. In spite of the many Jewish teachers, union officials, administrators, and board members in L.A., Jewish teachers at year-round schools must use sick days to take off Yom Kippur and Rosh Hashanah. Traditional-calendar schools finesse the issue by ensuring that the High Holy Days fall into scheduled breaks that all teachers have. Past attempts to make the High Holy Days paid holidays have fizzled. The upside of this low profile is that L.A.U.S.D.'s deficiencies have never been blamed on Jews.

Douglas Lasken
WOODLAND HILLS, CALIF.

I BEGAN MY CAREER THREE DECADES ago as a student teacher in the New York city schools. When it became apparent that plying the tools of my trade would be more of a battle for power than a matter of concepts, I took my skills to the first suburban high school that afforded me the luxury of bringing its children to a higher plane of awareness. A productive, loving, and exciting career ensued. Now, in retirement, I look back to my decision to teach rather than contend. I followed in my uncle's footsteps, just as my nephew has followed in my own. Is teaching genetically inspired or just the outcome of our ethnic traditions? It was an exhilarating experience for me and, I hope, for my students as well.

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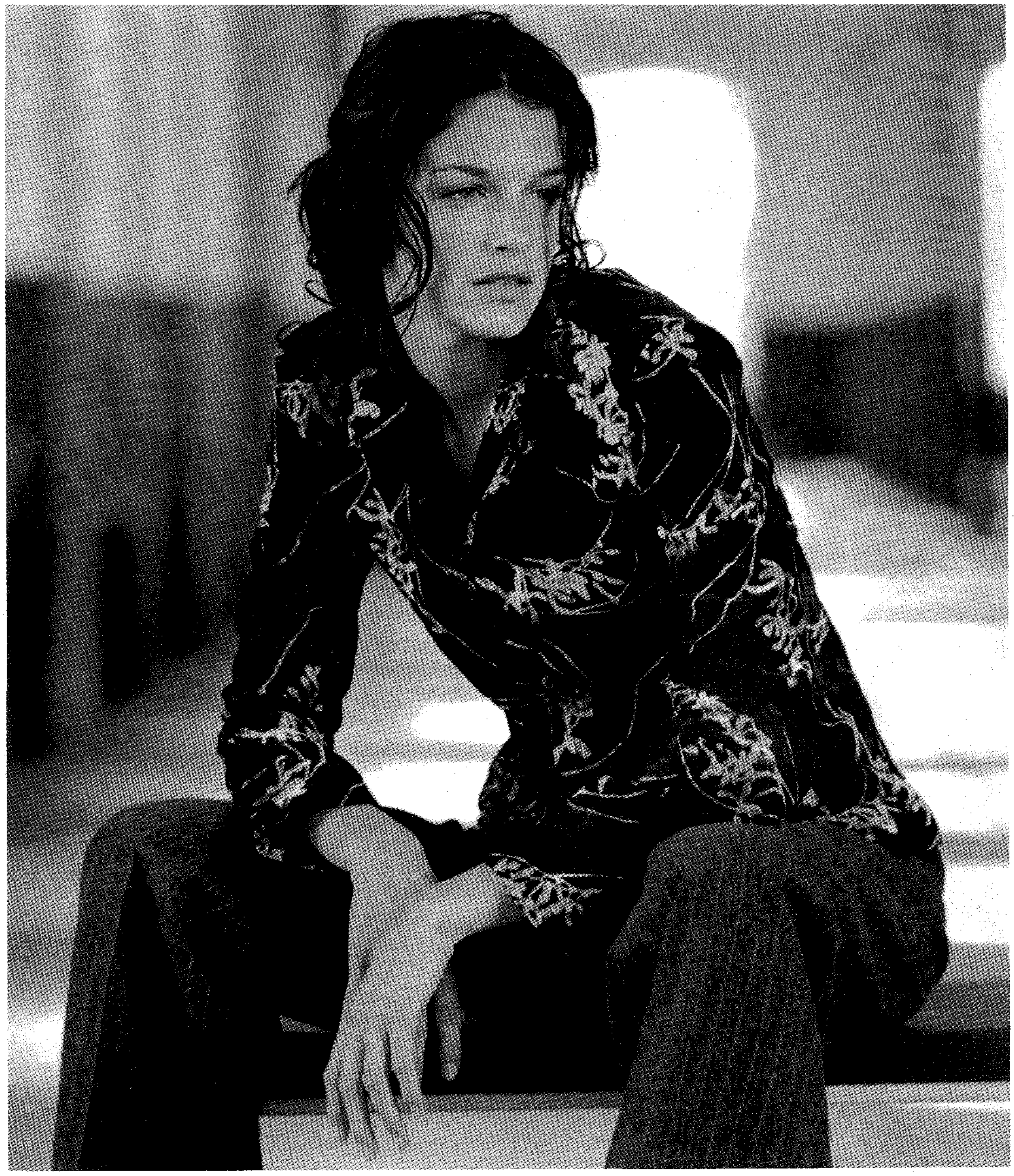


GIORGIO ARMANI
LE COLLEZIONI

BY BETH LANDMAN KEIL AND DEBORAH MITCHELL

INTELLIGENCER

ARE THE DEMOCRATS LOSING HOPE?

Expect big changes in New York State's Democratic Party—but not till next year. Several party regulars predict that party chief **Judith Hope** will win the next election for party leaders, which is scheduled after the primary in September. But those same sources expect Hope to be replaced come January. New York's congressional delegation is said to be particularly peeved at Hope. "They really want someone they can trust in the state party when redistricting comes around," says one party source. If **Peter Vallone** should beat the odds and win the governor's mansion in November, he'd anoint the new head, as did **Mario Cuomo,** according to a party operative. If Vallone loses, this source expects "a little bit of a struggle" among top state Democrats. Representative **Tom Manton** and Erie County chair **Steve Pigeon** have been mentioned as contenders. And some congressional staff members have already approached **John Calvelli,** Representative **Eliot Engel**'s administrative assistant. Calvelli, who has organized monthly meetings for senior staff in New York's congressional delegation for six years, says he's "very flattered," adding, "I think Hope is doing a great job, and she's not leaving." Hope concurs. "I expect to be re-elected and to fill out my term," she says. Stay tuned.

SONNENFELD: DIRECTOR'S UPPERCUT

It was actually beginning to look a bit like Cimarron City on the set of the new comic adventure *Wild, Wild West,* which stars **Will Smith, Kevin Kline, Kenneth Branagh,** and **Salma Hayek.** According to a source on the set, director **Barry Sonnenfeld** was clowning around and jokingly threw a punch at Smith. But the actor turned unexpectedly, and the jab connected with a bony rather than fleshy part of his shoulder. Sonnenfeld's wrist was fractured, halting production until the director, in cast and sling, returned a day later. Says the source, "Will and Barry really get along well. They were just goofing around. Will felt terrible." A Warner Bros. spokesman confirms that Sonnenfeld broke his right hand but claims the accident occurred when "a stage door flew open and he happened to be in the way."

Will Smith:
Solid as a rock

SHOOTING SNAKES IN THE GRASS

When the Shooting Gallery, the indie-film-production house of the moment, sent out a financial overview to potential investors for *Frogs for Snakes* (starring **Barbara Hershey** and **Robbie Coltrane,** to be released next year), the numbers didn't add up, according to a previous Shooting Gallery investor. The production company that scored big profits and critical acclaim with **Billy Bob Thornton**'s *Sling Blade* had a bumpier ride with this year's *Illtown,* which starred **Lili Taylor** and **Michael Rapaport,** and which fizzled at the box office. Still, the Shooting Gallery's reports give *Illtown* rather more stellar marks. The reports claim a 50 percent return, but two years after the original investment, one peeved investor is still waiting for the remaining 45 percent. And, according to *Illtown* investors, phone calls inquiring about the film's supposed earnings go unreturned. A Shooting Gallery spokesman says that people will receive checks by the end of September, and calls this all "a simple accounting problem. When we get paid, we will pay the investors."

DOWN BY THE RIVERSIDE

Forget "Let us pray": Let us *retain.* Pastor **James Forbes** of the Riverside Church has just hired **Howard Hornstein,** a partner at the well-connected Fischbein Badillo Wagner and Harding, to handle its negotiations with the Landmarks Commission. Hornstein seems poised to do battle with the Friends and Members of Riverside Church, a community group that wants to landmark the site. Landmarking would effectively foil the church's proposal, unveiled late last year, for an expanded entrance and new eight-story building. The community group's request for a hearing, says Landmarks spokeswoman **Terri Rosen Deutsch,** "is under consideration and study."

KISS THE REIGNING LESBIAN QUEEN

Ingrid Casares may have gained her notoriety through association with those more famous, but now she has become sufficiently famous herself to raise the profiles of up-and-comers. Such is the case with her latest flame, Jamaican-English singer **Billie Meyers** (right), whose recent hit single was "Kiss the Rain" and who has until now been seen stepping out mostly with men. The two met in June at a record-release party for **Gloria Estefan,** saw the Lilith Fair concert together in L.A., and most recently attended Culture Club's New York show. "Billie's had a crush on Ingrid for a while," confides someone close to the situation. "They are very close friends. They are both from Miami and they spend a lot of time together," says **Jennifer Bandier Diggins,** Meyers's manager. "They're"—that's right—"just friends." Casares issued no such denial but said, "We are friends. We're having fun."

Photographs: top, Evan Agostini/Gamma Liaison; bottom, Mark Allen/Globe Photos

Mark Fuhrman:
Secret-agent man

MONICAGATE'S MARK ON LUCIANNE

Agents aren't supposed to become more famous than their clients, as book agent turned Monica gatekeeper **Lucianne Goldberg** has discovered. Before she got into the freelance-government-toppling game, Goldberg represented **Mark Fuhrman.** But now—even though she introduced Fuhrman to his writing partner, **Stephen Weeks,** and helped guide them to the best-seller lists—Goldberg has lost her star client. Fuhrman and Weeks have just signed with **Al Lowman,** who has represented **Marianne Williamson, Joan Lunden,** and **Suzanne Somers.** Goldberg says the problems began because Monicagate broke around the same time her writers were out promoting *Murder in Greenwich.* "Every show that Mark was booked on, the first thing they did was ask him, 'Do you know Monica Lewinsky?' " says Goldberg. "It made him crazy, and I don't blame him." Another publishing source says that Goldberg has been "so consumed with bringing down the president" that she wasn't able to pay enough attention to boosting Fuhrman. But she's philosophical about it: "When you're an agent as long as I've been, you know that clients come and clients go, and then clients come back and life goes on."

LISA'S NEW BAG; MACAULAY AT D'AGS

MAUI WOWIE GIFT?: It pays to have friends in high places. Before **Rudy Giuliani** hosted a fund-raiser last Monday night for **Linda Lingle,** the mayor of Maui who's the front-runner in Hawaii's Republican gubernatorial-primary race, Lingle's staff asked Giuliani's staff for advice on picking a party planner for the evening. "They don't know anybody in New York," explains one insider. "They asked for recommendations, and [City Hall aides] gave them a bunch." The job went to **Suri Kasirer,** a former Cuomo aide known for her Democratic fund-raisers who just happens to be married to Giuliani's chief of staff, **Bruce Teitelbaum.** Kasirer "was suggested by a number of people, actually," says Lingle aide **Miriam Hellreich,** but other political sources say it was Deputy Mayor **Randy Levine**—a Teitelbaum ally—who pushed for her. The insider insists that Kasirer was recommended only because she's "very, very good."

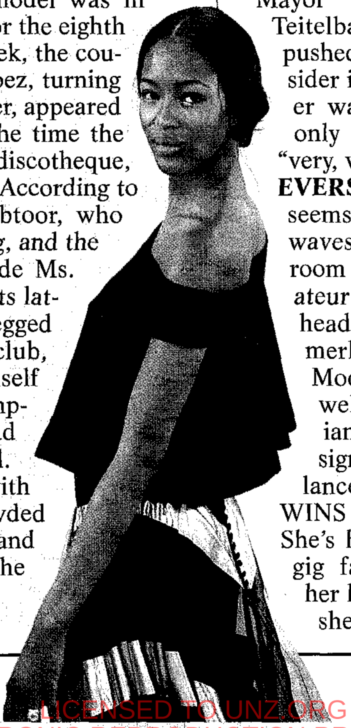
EVERS'S CHANCE: It seems the radio airwaves always have room for one more amateur invisible talking head. **Lisa Evers,** formerly of the Elite Modeling Agency as well as the Guardian Angels, has just signed on as a freelance reporter for WINS (1010 AM). She's hoping this radio gig fares better than her last one, in which she co-hosted a show—with her then-husband, **Curtis Sliwa,** founder of the Guardian Angels—that was eventually canceled for low ratings. Evers has no intention of rejoining forces with New York's first (and most self-promoting) urban guerrilla, who continues his own weeknight slot on WABC radio.

Lisa Evers:
Radio-active

SHOPPING ALONE: Recent high-school grads **Macaulay Culkin** and **Rachel Miner** may have gotten hitched, but they're having a hard time playing grown-up. The post-pubescent newlyweds were in D'Agostino's at Broadway and 74th Street last week, pulling a shopping cart filled with such household staples as Reese's Pieces and Coca-Cola, when a group of overzealous teenage girls ran screaming toward Culkin. "He was really spooked," reports an observer. "He ran away from the cart and down one of the aisles to escape." A supermarket manager came to the rescue, escorting the couple through the checkout line—where they were reunited with their junk food—and out into the street.

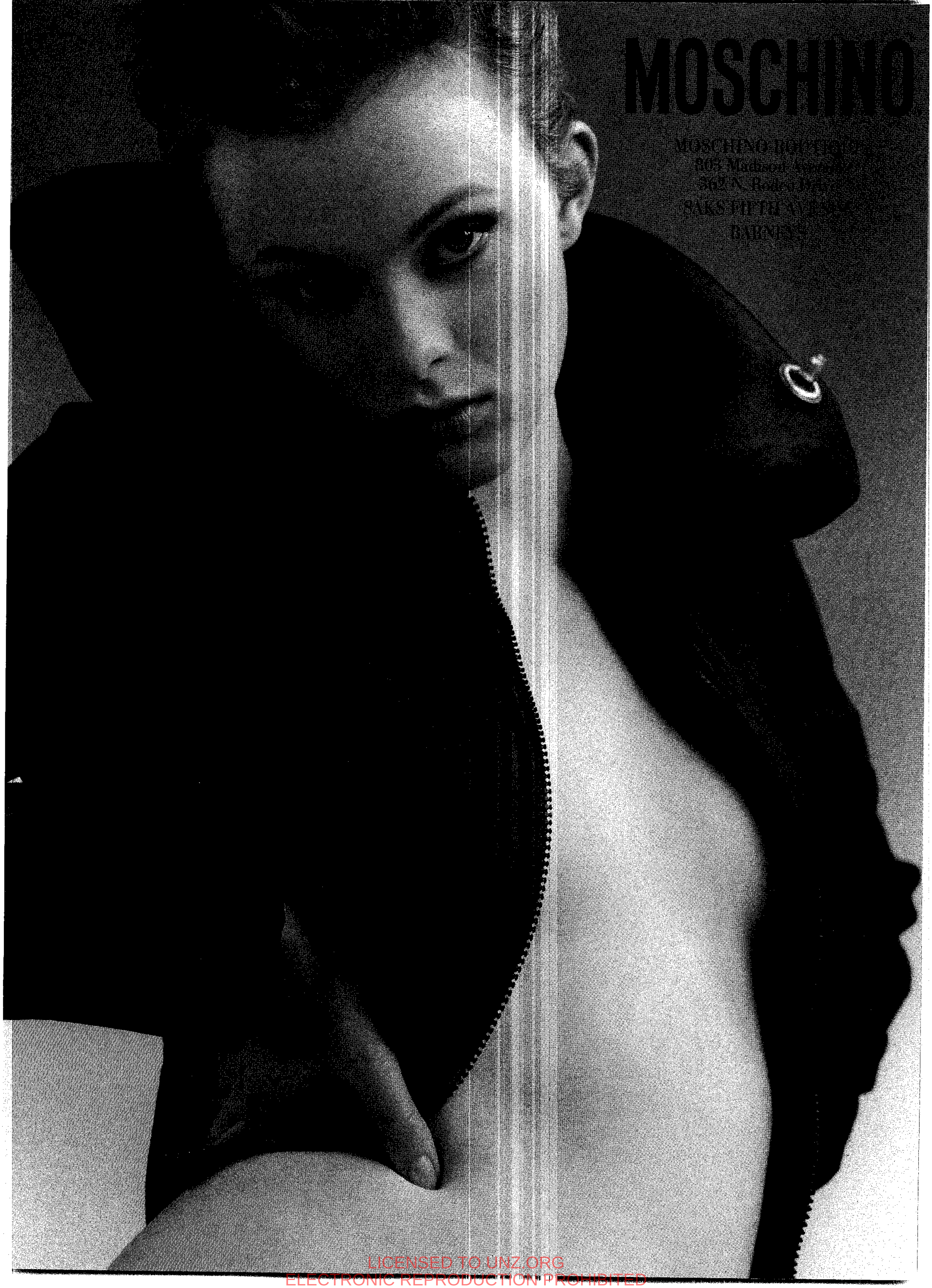
NAOMI'S LOVE IS LIFTING HER HIGHER

It was only a few months ago that **Naomi Campbell** fell for Saudi millionaire **Mohammed "Max" Al Habtoor** in sunny Dubai, where the entrepreneurial model was in town for a ribbon-cutting ceremony for the eighth and newest Fashion Cafe. Just last week, the couple vacationed in fashionable St. Tropez, turning up at all the hot spots. Events, however, appeared to have taken an unhappy turn by the time the pair made it to the beach's hippest discotheque, Les Caves du Roy in Le Byblos hotel. According to one observer, Campbell and Al Habtoor, who were seated in a corner, began arguing, and the discussion eventually came to include Ms. Campbell's bodyguard. A few moments later, the bodyguard lifted up the long-legged beauty and carried her out of the club, leaving Al Habtoor to entertain himself for the remainder of the evening. Campbell denies that her airborne exit had anything to do with a lovers' quarrel. Says the supermodel, "I went to sit with other friends. The club was so crowded that I couldn't get out of our booth, and my bodyguard had to lift me over the table." Happens all the time.



Additional reporting by Maura Egan.

Photographs: clockwise from top left, Jeff Green/Sygma; Ed Geller/Globe Photos; Daniel Simon/Gamma Liaison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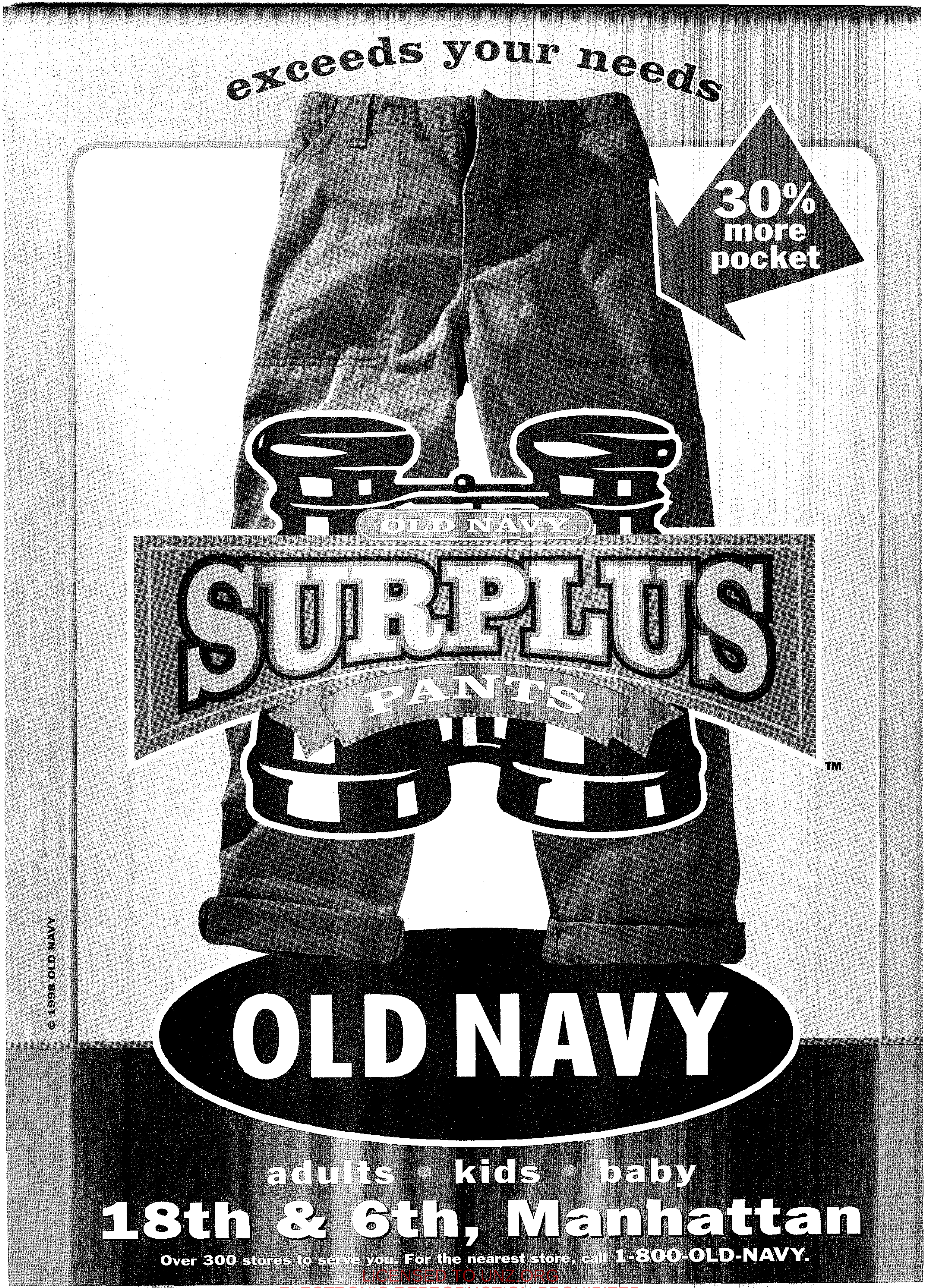
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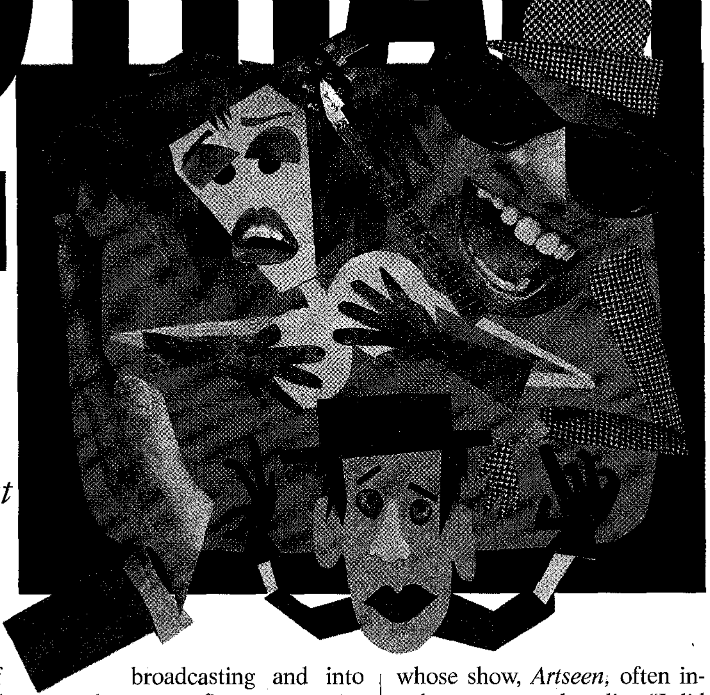


Limited Access

Cable TV's fringe elements rail against respectability.

AT A RECENT PRODUCERS' meeting in a second-floor conference room of Manhattan Neighborhood Network, the borough's public-access-cable operator, a dozen or so people are working themselves into a lather. "I saw a program run with no sound," says Denton Harewood, the producer of *Jazz Bytes.* "Three hours and no sound at all!" Ed Grant, of *Media Funhouse,* jumps in: "The high-frequency channels look abysmal." Ross Byron, from *Byron's Red Roller,* is worried about who their new liaison to the board of directors will be: "I'd hate it to be October and we don't have anyone to sit down and hang with us. Although I don't know why I'm insecure about that." He pauses, looking puzzled, then recovers. "Anyway, um, the equipment is still ragged. That's my concern, too."

But their greatest concern is the new air of professionalism overtaking the station.

They trace the shift back to the arrival, last September, of executive director Anthony Riddle. An experienced, respected professional working out of new, state-of-the-art offices, he seemed poised to transport public-access cable out of the backwaters of broadcasting and into the twenty-first century. To the odd assortment of free spirits who produce shows such as *The $andy Kane Blew Comedy Show* and *Concrete TV* on low-tech equipment, without any administrative oversight, that was a distinctly unappealing prospect.

Riddle has enforced a code of conduct for the office: no nudity, no guns, no inflammatory language—not even in the studio where several of the shows are shot. As a result, some producers have started to refer to him as "mini-Giuliani." "I was horrified to see those rules when I dropped off my tape last week," says Bill Rabinovitch, whose show, *Artseen,* often involves contextual nudity. "I did a play where Egon Schiele was sitting in a bar in Vienna doing some live drawing and the model disrobes. Now I could never film that there."

"They want somebody sitting behind a desk like Johnny Carson, interviewing a local plumber," Grant sneers.

Dave Channon, a board member who is also producer of *Volcanic Video,* points out, "If you come in to make a program in the studio, you can't have total creative freedom. There's a two-tier system created where each group is subject to different

(continued on page 28)

NOTEBOOK

Cutting-Edge Marketing Technique

● Many people regard circumcision as a delicate matter, to be spoken of in hushed tones and euphemisms, but not Orthodox Jews: To them, it's a blessing, something to celebrate. Now *mohels*—people who perform the ancient ritual—have taken that approach one step further. Not only are they proudly advertising their services; they're doing it via the unlikely medium of refrigerator magnets.

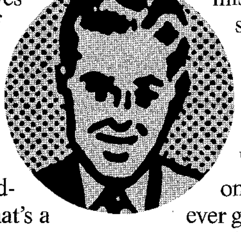
"It's important to promote it in a way that's neither surgical nor Hebrew nor too funny," says Rabbi Yehoshua Krohn, whose magnets feature a dove, a yarmulke-wearing infant, and his "Bris Line" (1-800-BABY-BOY). "Nowadays, you wouldn't be an entity in the Bris world if you didn't have an 800 number."

"You never know where they'll end up," explains Rabbi David Kedmi, whose magnets advertise 800-4-A-MOHEL. "Even if [people] think that they may not need the number when they take it, they never know when it might come in handy."

PAULA S. BERNSTEIN

CAMEO

Congratulations! You May Already Be a Winner.



ARE YOU OBSESSED WITH SCANDAL? SICK OF scandal? Disinclined to judge? Mad as hell? If you've answered yes to *all* of these questions, and if your vague opinions can be used to support numerous contradictory assertions, congratulations: You're a member of the American People. And if you've opened the newspaper lately, or tuned into any round-the-clock commentary, you know that's a mixed blessing. The American People (we've heard and we've read) have been cheated and lied to, and are sick and tired. But make no mistake, the American People (we've also heard and read) are happy and confident and forward-looking and engaged. One thing's clear: Mentioning the American People elevates any sentence from idle speculation to broadcast-quality punditry. And that's one right that no special-interest group's ever gonna get its hands on, not if the American People have anything to say about it.

lustrations: top, Stephen Kroninger; bottom, CSA Archive.

Public *continued from page 27*

rules. I asked them, 'What if you want to do a show about a breast exam?,' " he says, only half joking. "They said, 'Maybe, if you had a curtain . . .' "

"The problem is, people get sort of confused about what free speech is," says Riddle. "The place to exercise free speech is on the channels. We'll show things on the channels that we can't permit to take place in the building, which is a public space."

MNN was established in 1991 to oversee the four channels that the city and Time Warner had allocated for public programming. With a shoestring $1.8 million budget, it's become the country's largest public-access station, airing 150,000 programs each year, from *Tenants and Neighbors Hotline* to campy adult programming. And all the studio facilities are available free of charge.

Riddle insists he's not out to silence anyone. "I believe that everybody has something to contribute," he explains. He says he's more concerned with the fact that come October, the city's contract with Time Warner will be up for renewal: "We have to try and position MNN to get the best resources we can."

But to his critics, it all boils down to one depressing fact: "It's like he's trying to create an illusion that it's a real network," says Grant.

Riddle does have many loyal supporters. "The people who do have an ax to grind just don't understand the process," says Jed Sutton, who airs samples of public-access shows from all over the world on his program *Channel Surfing USA*. "When you're using a facility that's paid for by others, it is acceptable [for them] to place limits on using it." Even dissenters admit that Riddle is extremely approachable and generous. "I like Tony," concedes Byron. "Everybody's polite to each other. He made it a much better atmosphere. I credit him with that."

But politeness is never going to be the main priority for these producers. "Sometimes they really are lousy people," says Grant. "Or their shows are lousy, but that's their right—to be nightmarishly horrible. That's public access." SARAH BERNARD

BELIEFS

X-Hamptons

An old air base in Montauk stirs suspicions.

IF, WHILE VACATIONING IN the Hamptons, you glimpse speeding convoys of military vehicles and helicopters disappearing into the ground, Preston Nichols has an explanation. He's is the leader of a movement to expose a secret government operation called the Montauk Project, taking place at an old air base. That's where, he and conspiracy buffs from around the country say, the government is conducting time-travel experiments with the aid of extraterrestrials.

New York's version of Area 51 is a tangle of crumbling bunkers and tunnels called Camp Hero, and is less than a mile from the Montauk Point lighthouse. Poisoned with PCBs, choked by honeysuckle, and fenced off with NO TRESPASSING signs, the place is known mostly as a magnet for truants. But Nichols and his group know better. "In 1969, the mind-control boys from Brookhaven moved in," he says, as he swerves his specially outfitted school bus down the L.I.E. In a hurry to analyze some magnetic fields near Montauk, he's brought along a Geiger counter, a mine detector, an ionization machine, a magnet detector, and a gas detector for monitoring helicopter-exhaust residuals.

Thus equipped, Nichols roams the country's conspiracy belt. "I've been chased away from Brookhaven a dozen times," he says. "They don't want this vehicle anywhere near the East End."

Nichols, an electrical engineer, took part in the Montauk experiments himself. The ETs, he says, are more sensible than your ordinary Hamptons arriviste. Realizing the need for discretion in the crowded East End, they have tunneled underground. There, five floors under the old base, a psychic is strapped to the "Montauk chair" and bends time. The renegade Feds who run the experiments fly in by helicopter—it would be too conspicuous to arrive in the Hamptons in black Chryslers.

When the tests run late, Nichols parks his school bus by the lighthouse and stays the night with his shotgun close by. He says the network of tunnels can be found by following stray cats. "When it rains, the cats go for the tunnels."

Sacred to the Indians and imbued with an end-of-the-road appeal, Montauk tugs at a conspirator's psyche. And Camp Hero is part of a triangle of closely guarded federal facilities that comprises Plum Island, a USDA disease-control lab, and the Brookhaven National Laboratory. "This setting is perfect for conspiracy," acknowledges Mona Rowe, a spokeswoman for Brookhaven. "It's unusual to have so many guarded places so close together."

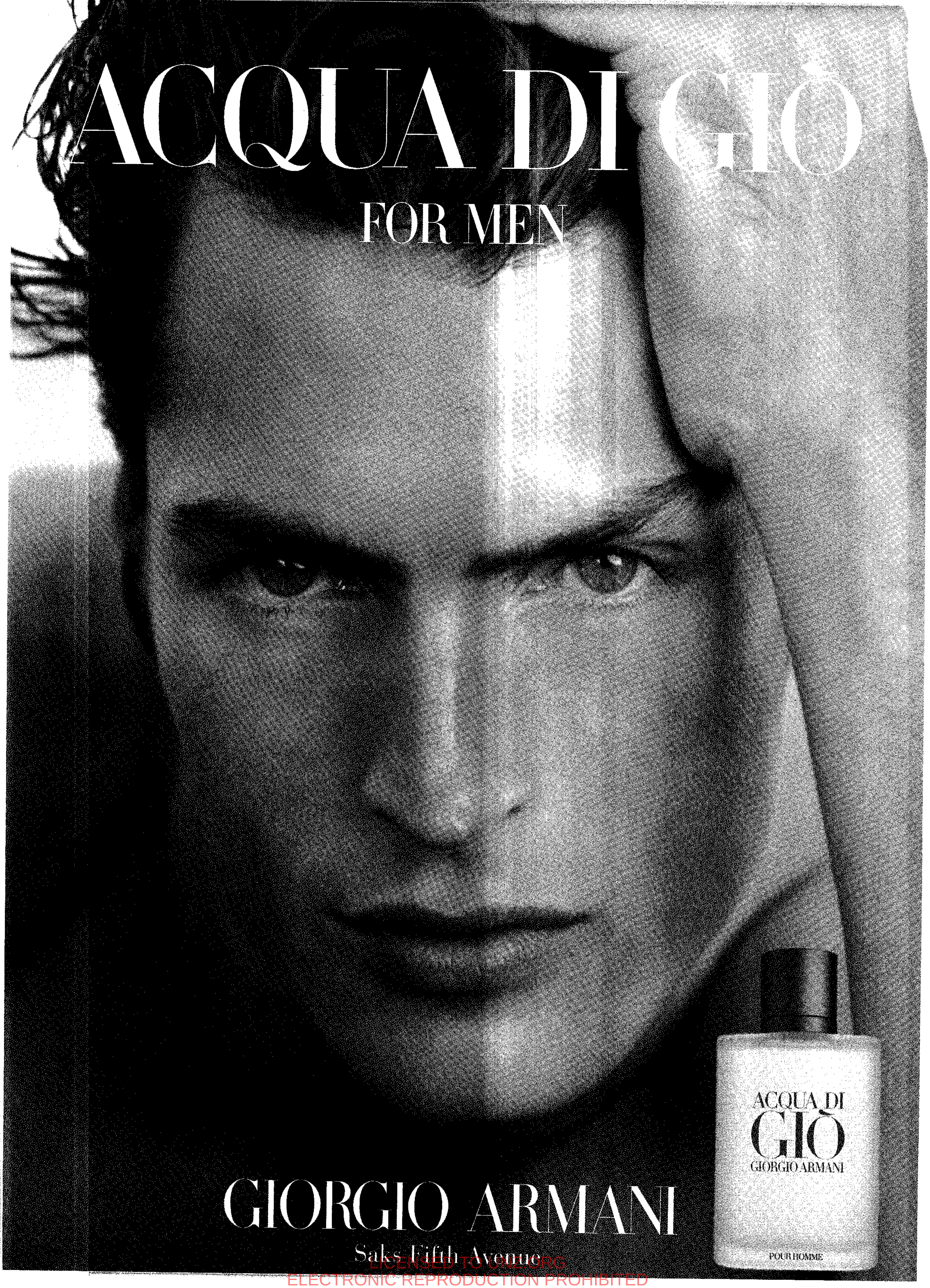
Nichols claims to have evidence that the facilities are connected by tunnels. "It doesn't do us any good to have people thinking this," says Rowe. "We have invited these people to the lab for a tour, but they never come."

Call them what you will, but Nichols and his gang are capable of more than a little mischief. One, a retired court officer named John Ford, was recently judged unfit to stand trial for possession of radium; according to the prosecution, he planned to kill three county officials by putting the stuff in their toothpaste.

Across the country at New Age expos and militia conventions, the seven conspiratorial tracts that have been written about the Montauk Project have been a hit, selling more than 50,000 copies. They are popular in Germany and Japan, though the core of true believers is, naturally, closer by. In Bellmore, on the ragged edge of Levittown, a recent meeting of Nichols's group drew a dozen participants. A single candle burned in the basement as Nichols sat cross-legged and expounded on his latest sightings. "More of us will start having encounters," he said grimly. "The only reason we are not in the yoke already is that so many guns are in private hands." Everybody nodded. Then a lady all in pink, with a daughter identically dressed, chimed in with a story about her husband, a long-haul trucker whose rig sometimes vanishes in the Bermuda Triangle.

The conspiracy theorists have had little luck gaining converts in the immediate Montauk area. In fact, the local power brokers have hatched their own plot for the spooky old base. "We're thinking about putting a golf course there," says a Montauk innkeeper. PETER KLEBNIKOV

Illustration by Geoffrey Gral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STREETLIFE

Talking of Michelangelo

A homeless man lives off 'The Waste Land.'

WALKING ALONG THE quaint streets of the West Village and hitting up strangers for a favor, Paul Sardi really tends to stand out. For one thing, he sometimes wears nothing more than a bathing suit. For another, he isn't looking for handouts. He's begging people to name their favorite T. S. Eliot poem, so he can recite it.

On a recent day he did part one of "The Waste Land" for a woman on the corner of 55th and Broadway (she said she enjoyed it, but didn't pay him anything). The next morning, he did the whole poem for some Canadians in Jackson Square Park who paid him $10.

Sardi first encountered Eliot in 1984, while he was recovering from a car crash that left him brain-damaged. His speech therapist encouraged him to recite "The Love Song of J. Alfred Prufrock" to help with difficult pronunciations. He tried to memorize it at the time but gave up after four months of frustration. Ten years later, he says, he saw it in a bookstore and thought, "I'm better than that. I can memorize the entire thing."

He did, and went on to master "The Four Quartets," "The Waste Land," "Portrait of a Lady," and "Rhapsody on a Windy Night."

Now, living in an overstuffed Chevy van and still struggling with a speech impediment, he spends his days looking for audiences and polishing his interpretations—such as the unorthodox idea that "The Four Quartets" is intended to be read both forward and backward. "Not using the references," Sardi says, "I figured out what he meant." He claims he's already written 30 pages of a book on the subject. Sometimes he talks about pursuing the theory further, and sometimes he speaks about moving to Spain to marry a woman he once met. ("I gave her a fake diamond. That might have done me in.")

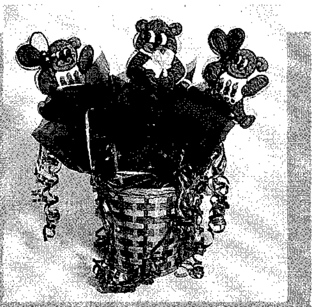
On this hot Friday afternoon, as people flee the wasteland that is New York City on a summer weekend, he's having a hard time finding an audience. After a few slow hours, someone finally requests "A Game of Chess." Walking in circles, tossing his head back, Sardi punctuates each line with a grand flourish. I give him $2 for the performance, which seems like a bargain. "I'm trying to find a way to live in New York and practice my poetry," he says. "It's impossible. Almost."

JOHANNA BERKMAN

COMMERCE

The Malling of Manhattan, Part II

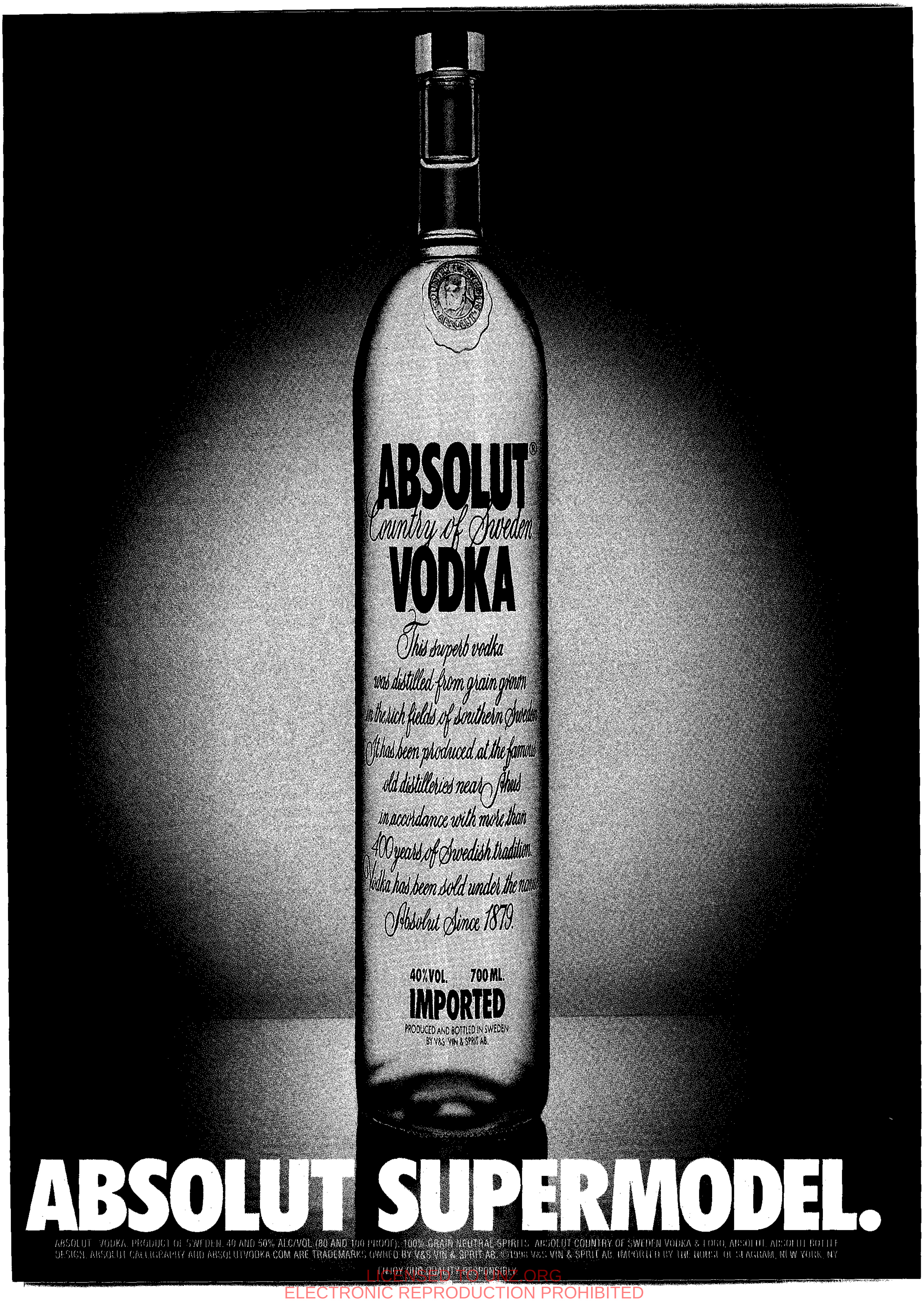
For several years, huge national chains like Kmart and Home Depot have made headlines by opening stores in the city they once shunned. But the same flush economy and crime-free streets that have drawn these conglomerates are now attracting a range of smaller players—national franchisors that are quietly looking to set up shop in New York. Here's a sample of what may be in store for local consumers. DEBORAH NETBURN



A Cookies in Bloom arrangement.

NAME & NATURE OF BUSINESS	MOM-AND-POP-DISPLACEMENT FACTOR	WHY IT EXPECTS TO SUCCEED IN NEW YORK
EMPOWERED WOMEN'S GOLF A Dallas-based chain specializing in women's golfing needs, including clubs, clothing, and lessons. Three stores, another four due to open soon.	A minor threat. Competition in the golf mini-district that's sprung up around Herald Square is already fierce.	"We provide a service for women that they really can't get anywhere else. We don't deal with men—we only deal with women, we only deal with golf."
METAL SUPERMARKETS An Ontario company that provides metal of all kinds and in all quantities, no matter how small. Sixty outlets worldwide.	Scrap-metal dealers will be put to the test. This is the Wal-Mart of their industry.	"We're like the convenience store of the metal industry, and we see New York as the best market in North America. We're the only micro-metal distributor with a decade and a half of experience."
CONSUMER CASKET USA An Erie, Pennsylvania, outfit that sells low-cost funeral products, as well as an innovative service: a $225 worldwide return guarantee (it pays for the return of your body should you perish far from home).	The city's funeral industry, which is accustomed to little or no competition, may be in for a jolt.	"We're changing the way people shop for funerals, and New York is an accepting market for change. New Yorkers are not afraid to find a good deal. But it's hard to market affordably in New York—there are so many of you."
COOKIES IN BLOOM A Texas concern that produces 250 shapes of cookies and a wide variety of arrangements. Ten years in the business, with fourteen stores around the country.	The city's cookie purveyors are probably safe for now. The company also claims to compete with florists.	"It is a very cute, original gift idea. Our stores have done well in big cities and small towns. And our cookies are really good."
MACE SECURITY CENTERS A Colorado franchisor that offers security-related products, including car alarms, phone bugs, stun guns, and the newly popular "nanny watch" video camera (the camera is hidden in a teddy bear). Three stores nationwide.	Little or none. Plenty of paranoia to go around.	"Anywhere there is a need for protection is a hospitable market for Mace Security International, and I don't know a place where there isn't that need. Mace Security Centers is a unique concept. In the past, people never really knew where to get all their security products."

Photographs: top, Popperfoto/Archive Photos; bottom, Steven Freem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AGRICULTURE

Veggie Patter

Heirloom tomatoes transform city cynics into happy, love-crazed agrarians.

When Jill Rosenthal started hanging out with Tim Stark at El Teddy's, he had regular clothes and a regular job. He was not sunburned and broken-nailed like Huck Finn. True, he talked about vegetables, but he was casual, claimed they were a hobby. Even later, Jill didn't get the whole picture: Tim refused to let her into his Prospect Heights apartment—"messy," he said—so she never saw the pans and pans of tomato and pepper seedlings eerily lit by grow lights and warmed by heat mats. Well into their relationship, Jill, a lawyer, still thought Tim was a regular guy. A management consultant.

That was just three years ago. Now Tim and Jill spend February to November farming twelve green acres in Lenhartsville, Pennsylvania, where they wear chlorophyll-smudged sweats and grow, organically, 150 kinds of tomatoes, 150 kinds of peppers, 30 kinds of lettuce, and about 20 kinds of eggplants and melons. They also make salsa.

On Mondays and Wednesdays, the Starks pack up whatever's in season and truck it to the Union Square Greenmarket, where they answer the very specific, lengthy questions that New Yorkers have about vegetables. They make emergency deliveries to The Four Seasons and Daniel, fielding calls from chefs on a bashed-up, taped-up cell phone.

The rest of the week, from 5:30 A.M. till dark, they plant and pick.

Tim and Jill Stark hawk their wares.

What happened was: After that magic moment at El Teddy's, as Jill and Tim fell calmly, surely in love, the pepper seedlings in Tim's apartment got out of control. His landlord vetoed the idea of a rooftop greenhouse, so Tim took Jill to Lenhartsville, where his family had a farm no one was working called Eckerton Hill. He gave her a spade and some brief instructions. Jill, who had lived in New York for 30 years, helped to plant a season's crop. By the winter of 1997, Tim and Jill had quit their jobs, gotten married, and become farmers.

Having 150 kinds of tomatoes—white and green and orange, with some that seem to come from another planet and have names like Wild Mexicans and Italian Gold—has put Eckerton Hill Farms into a niche. Tim and Jill gamely try to call attention to their lettuce and peppers. "Red oak-leaf is really in this year," offers Tim. "All the chefs are asking for cases of it." But it's the marquee vegetable, the darling of the Greenmarket, that everyone wants to talk about.

"You know, I was an English major," says Tim. "I write fiction. I like to talk about fifth-century Athens. But now people look at me and think *tomato.*"

VIRGINIA HEFFERNAN

THE SCENE

Diners' Club

Photographs by Patrick McMullan
Text by Vanessa Grigoriadis

"The best thing about France is L'Orange," said Dina Merrill. "A pretty restaurant, flowers in every corner. Resembles this room, really." Indeed, the sunflower-stuffed SagPond Vineyard had the provincial elegance of France—and of *A Soldier's Daughter Never Cries,* a film about writer James Jones that was being celebrated. "I'm never happier than in a château, cooking a wonderful meal," said producer Ismail Merchant. Norman Mailer rasped, "I feel emotional, thinking about the nice countryside in France, and Jim and I not speaking that much." As guests complained of the heat, waiters carried tables out to the lawn. "What're they doing, trying to kill us ?" asked Arthur Miller.

Nina Griscom and Salman Rushdie at the premiere party for *A Soldier's Daughter Never Cries,* held at the SagPond Vineyard.

At Lot 61, Warner LeRoy and Bonnie Pfeifer fêting the finalists of the 1998 Elite Model Look contest. The event benefited DISHES.

Chris Rock and Marci Klein at the Mercedes-Benz polo challenge, a benefit for Daddy's House.

Producer Francine LeFrak at Sapore di Mare following the premiere of HBO's *The Rat Pack.*

Natasha Lyonne and Waris Ahluwalia at South Street Seaport to kick off the Polo Jeans Co./Ralph Lauren Outdoor Cinema series.

At the Screening Room, Rachel Horovitz, Jed Alpert, and Hope Davis celebrating the premiere of Miramax's *Next Stop Wonderland.*

Photograph by Bernd Auer

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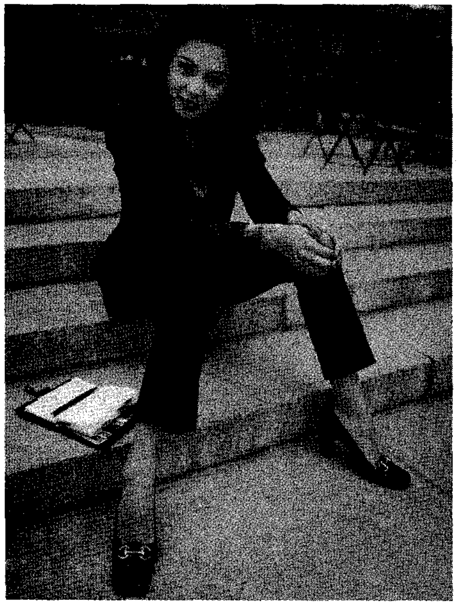

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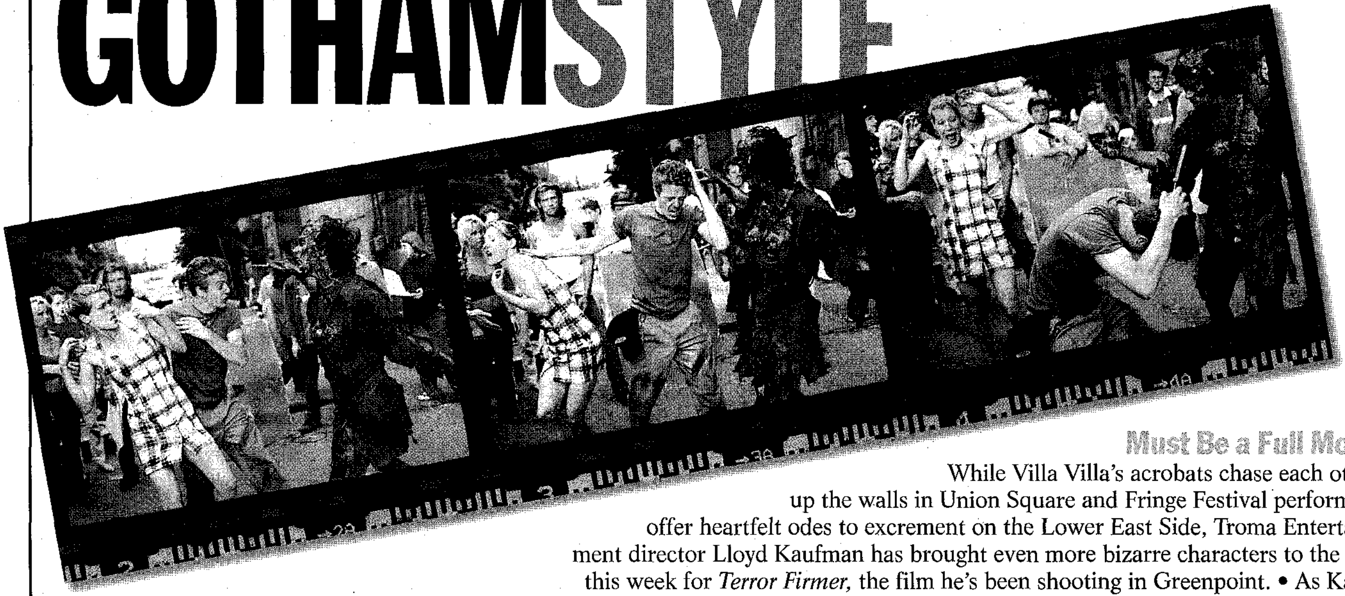
GOTHAMSTYLE



Must Be a Full Moon

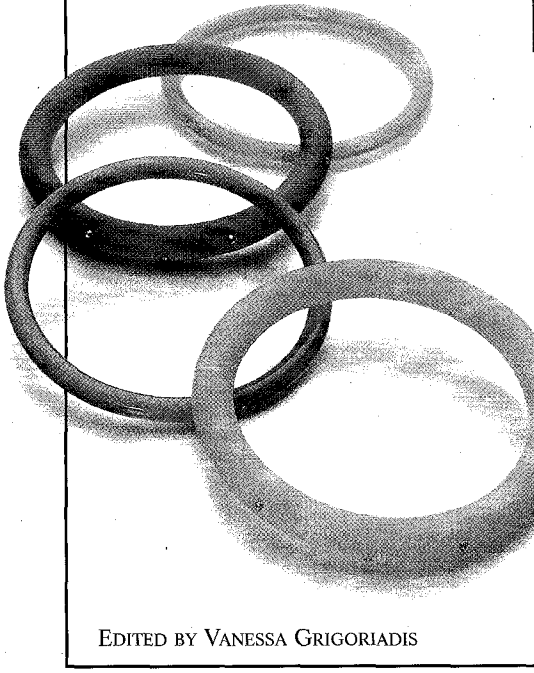
While Villa Villa's acrobats chase each other up the walls in Union Square and Fringe Festival performers offer heartfelt odes to excrement on the Lower East Side, Troma Entertainment director Lloyd Kaufman has brought even more bizarre characters to the city this week for *Terror Firmer,* the film he's been shooting in Greenpoint. • As Kaufman hollers "Action," a gory actor begins writhing on the ground. A punk pinched all over in clothespins, a starlet with a bloodied four-inch nose, several buxom ingenues, transvestites, and a charbroiled hermaphrodite look on with concern. "Hold the emotion!" barks Kaufman. "Hold the emotion!" • "This is a very weird industry," says Ruth Pongthastone, stylist of such props as pig's innards and cow's hearts. "It encompasses many different disciplines—sculpture, chemistry, engineering."

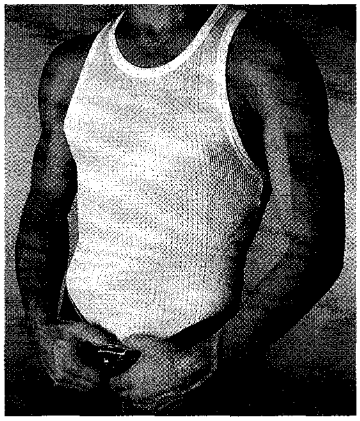
BRETT KELLY

Plastic Makes Perfect

Like a mink-lined raincoat, Baby Phat's diamond-and-plastic jewelry suggests a certain insouciant approach to luxury—and a healthy sense of humor, too. Company founder Russell Simmons says model-cum-novelist Veronica Webb inspired the irreverent approach: "People take their diamonds and fashion so seriously. Veronica takes fashion seriously, but she's open-minded enough to be fun and creative. If women can put on sneakers with lingerie and use it for outerwear, why can't I put my diamonds in plastic rings?" Made out of Lucite and studded with precious gems, the rings and earrings will soon be available in a rainbow of colors, priced from $250 to $700.

BETH LANDMAN KEIL





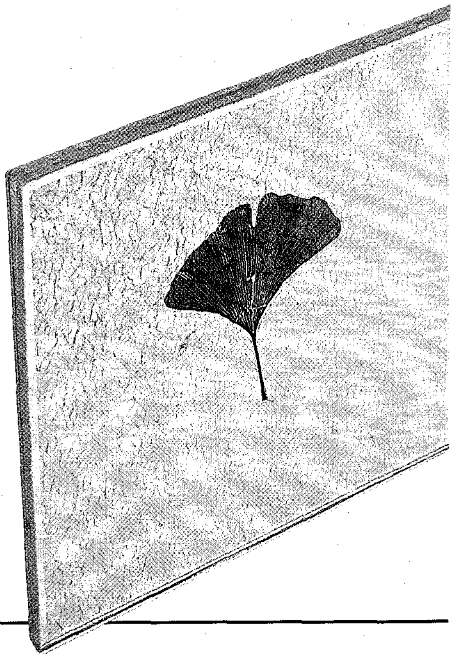
Tank Tops of the Rich and Famous

Is it the silky feel of cotton lisle that makes all those stars reach for a $58 Sulka tank top rather than a Fruit of the Loom wife-beater? More likely, it's the effect of the thin-on-the-sides, wide-in-the-middle ribbing. "It makes you look V-shaped," says celebrity stylist Phillip Bloch, off whose back Drew Barrymore stole one for a photo shoot. "Your chest gets totally ripped, but your middle stays tiny." Will Smith and Maxwell are also fans. "Of course, it's not the kind of tank you wear to work out," warns Bloch. Who said anything about working out?

Leaf Me Alone

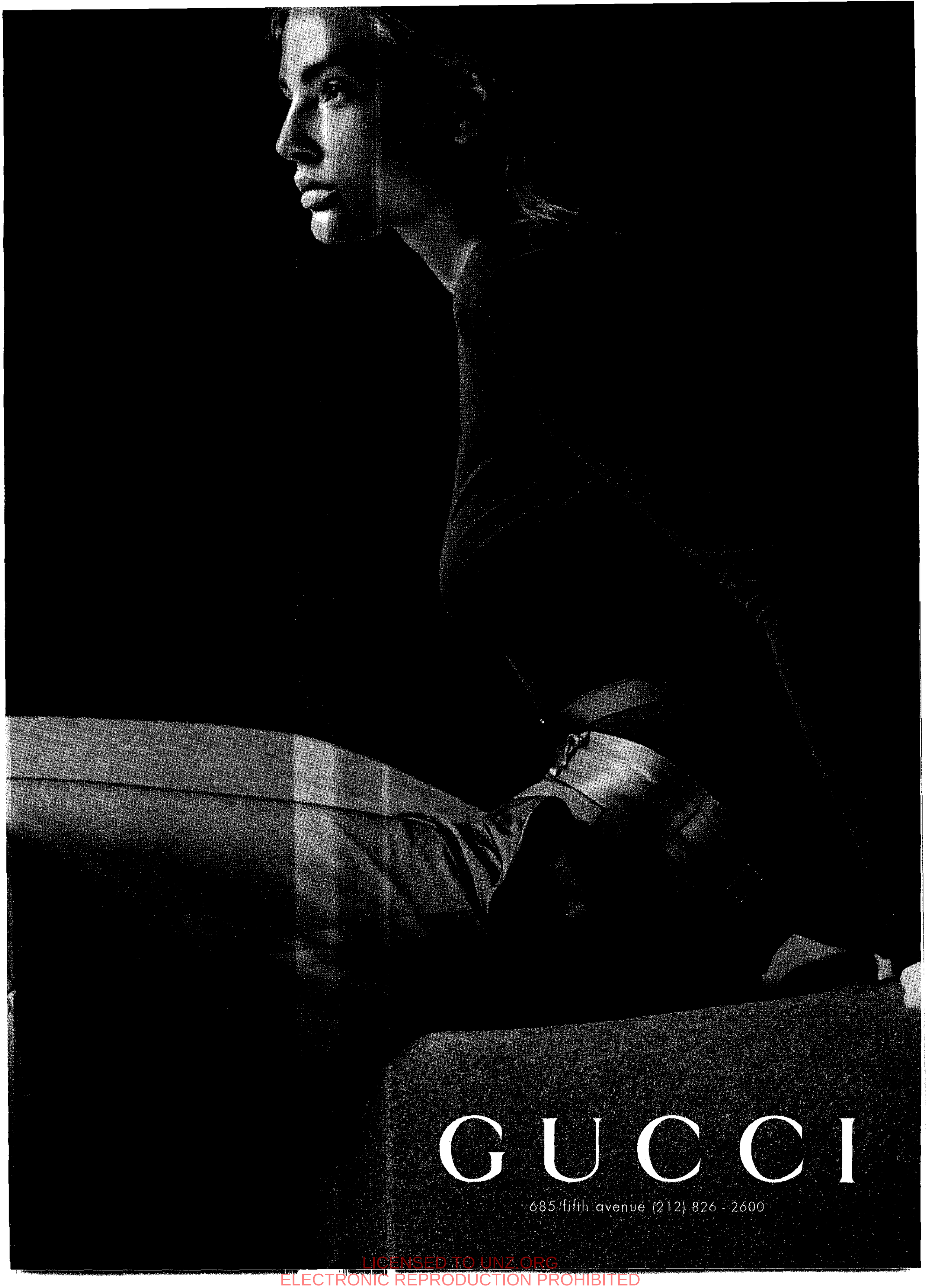
When architect David Rockwell decided to decorate the lobby of the new W New York hotel (at 49th and Lex, formerly the Doral Inn) with delicate sheets of gingko-leaf paper, he thought the leaves would lend a Zen-like calm to the midtown spot. But the tiny Japanese hamlet where it's made ended up experiencing some distinctly urban stress. Usually, it takes a year to produce so much of the handmade paper, but this time the villagers cranked the stuff out in four months—apparently exhausting the entire year's harvest in the process. See it when the hotel opens in November—by which time village life may just have returned to normal.

ALEXANDRA LANGE



EDITED BY VANESSA GRIGORIADIS

Photographs: clockwise from top left, Evan Kafka; Steve Wisbauer; Michael Kraus; Amy Freeth, model: John Peacock/Q Model Management.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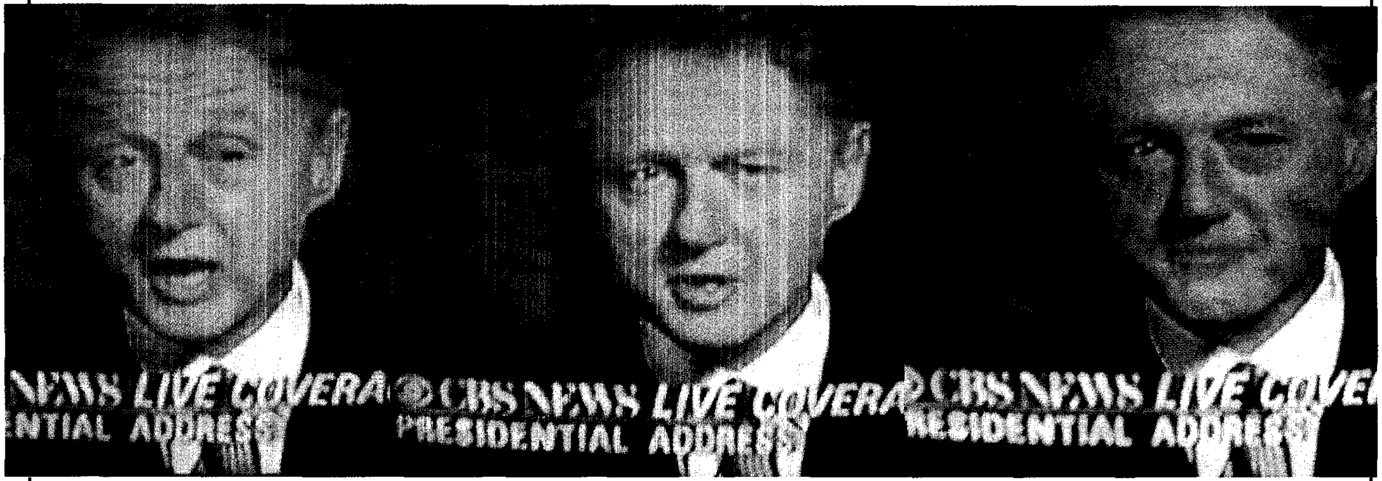
THE NATIONAL INTEREST MICHAEL TOMASKY

Hell to the Chief

Digesting Bill Clinton's snarky confession was tough—but not nearly as tough as listening while the pundits and party hacks weighed in, demanding blood.



I WAS GETTING PRETTY FED UP WITH Bill Clinton by the end of the workday last Tuesday. I'd always assumed he'd received the favors of our Brentwood Pasionaria, so it wasn't that. The fact of a president lying is not something that shatters my illusions. But a man who can look his own cabinet officers and aides—his most trusted colleagues, as it were—in the eye and lie to them, and trot them out before the world and have them insist, no doubt against their better judgment, that they believe him, is a man gliding through life with some very odd notions of what honor and decency and shame (or the lack of it) mean.

So I was ready to throw in the towel. But a night of watching the news sorted me out. In marched the parade of former prosecutors and journalists pretending to be prosecutors, the usual palpable anger on their faces: *He didn't come clean! He wasn't contrite enough! He didn't give any details!* Later, I was watching as CNN reported that 65 percent of those responding to its post-speech poll felt the matter should now end—and then promptly went on to devote another ten minutes to explaining why it shouldn't.

Elizabeth Drew, on NBC, intoned soberly that Clinton must work to "restore the trust" of the American people. That sounds unobjectionable, but as she spoke last Tuesday, what public trust, exactly, had Clinton lost? The CNN/*USA Today*/Gallup poll yielded not only the above result but the following: job approval, steady at 62 percent; resignation, 72 percent no; impeachment or removal from office, 69 percent no; was the relationship a private one, 63 percent yes.

Clinton has still not, as of this writing at least, "lost" public confidence. But he has lost the confidence of the ruling (make that drooling) classes—in the press, in the other party, and, to some extent, in his own party. The opinion that's supposed to matter in this country is the public's. But it hasn't for seven tedious months, and there's little reason to think it will as this limps on to the next stage.

IN THE BEGINNING, PRESIDENTS WERE REVERED. George Washington could no doubt teach Clinton a pickup line or two himself, but he was a figure admired by bigwigs and hoi polloi alike who through his very modesty—insisting on being called not "Your Excellency," as Alexander Hamilton suggested, but simply "Mr. President"—brought the office gravitas. This held, says Princeton history professor Sean Wilentz, more or less up through Lincoln. "We were establishing the republic, and the presidency was pretty important," Wilentz says. After Lincoln, though, came those guys only the most serious history students can keep straight in their heads, and the country made "no particular investment," Wilentz says, "in the president as a person."

Once America eclipsed England as the world power, the presidency became important again, peaking with Franklin Roosevelt. *Time* and *Newsweek* and *Life* and, finally, television came on the scene; the world of image, and the idea of the president as towering figure, man of special probity and honor, took hold. You could have been an American in the late nineteenth century and had only the vaguest idea of what Chester Arthur looked like. By, say, Truman's day, Harry and Bess and Margaret all were endowed with identifiable personalities, and the press held them out as symbols of everything the rest of us should be.

For about 35 years, the public actually believed all this. Then came Vietnam and Watergate and the OPEC crisis to persuade the public that America isn't perfect and that presidents lie, from their campaign promises to their *I was out of the loops*, pretty much as a matter of course. But while the people tuned politics out, the elites held to the notion that America was God's anointed place and presidents were special men. If you write editorials for the *Times* or the Washington *Post*, or hold office yourself, it's part of the job description to believe this, or at least to pretend from time to time that you do.

Which brings us to today: The public looks at Bill Clinton and sees a libertine who's done a nice job of running the country, and that's good enough for

Photographs by Adrian DeLucca.

them. The elites look at him and see a betrayer of great and dearly held ideals. Those ideals, never matched by reality, have taken a beating this year. That is partly Clinton's fault. But it's mostly the press's fault, for having taken this sour prosecutorial turn; for prying into places where it doesn't belong; for applying to Clinton a standard it never applied to his modern predecessors; for dishonestly pursuing stories (Whitewater) that had no merit to begin with; for turning public discourse into a game of gotcha! that purports to pronounce on "integrity" but proves nothing; for pretending it is representing the public interest when in fact the public has been declaring its interest for the past seven months by saying, "We don't consider this investigation appropriate or relevant."

Here, the people rule? Nonsense. If that were so, this investigation would have ended in February. An honest Republican or two would have said, "Clearly, the American people don't find this investigation to be useful, and since we all work for them, we should end it now." Yes, sometimes politicians have to have the courage to stand up to public opinion, when the public has become a mob. But it's not the public that's the mob here.

The mob still probably can't impeach Clinton without public support (although who knows at this point? Starr has never had public support for trying to undo the results of two elections). But even though impeachment is still a far-fetched scenario, a forced resignation is not impossible. A few Democrats peeled away from the president last week. If a few more do, Clinton will have fewer willing to defend him when Starr and the Republicans push. A chief executive is never brought down in the end by the other party; it's always his own that does it. If the Democratic Establishment decides he's no longer worth the trouble, Clinton—still popular, and guilty of selfishness and bad judgment but certainly of no high crime or misdemeanor—might be on the DreamWorks payroll before his time.

The press will crow that such a result will have vindicated Starr and all their innuendo-laden, pornography-posing-as-journalism stories. But the only thing it will have proved is that if you interview enough witnesses you can find a man's weakness, and if you scream loud enough and long enough about it, you can paint him into an untenable corner. A far cry from defeating Fascism or integrating schools. But it's where we are these days. ■

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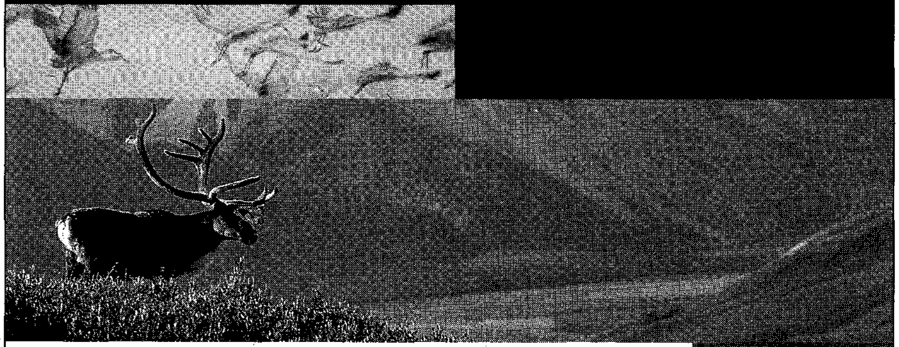

I guess four heads chiseled in rock is a little more exciting.

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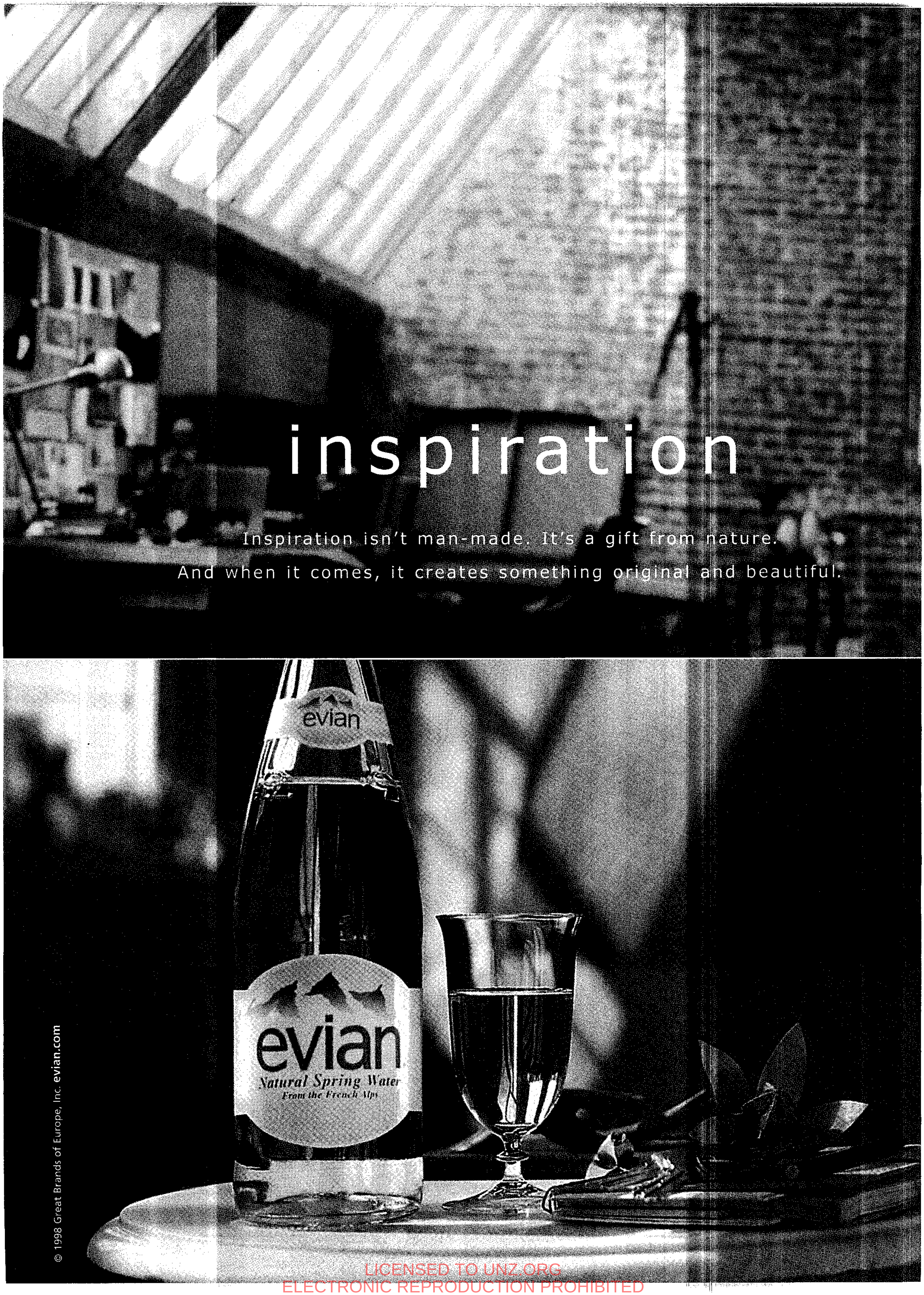
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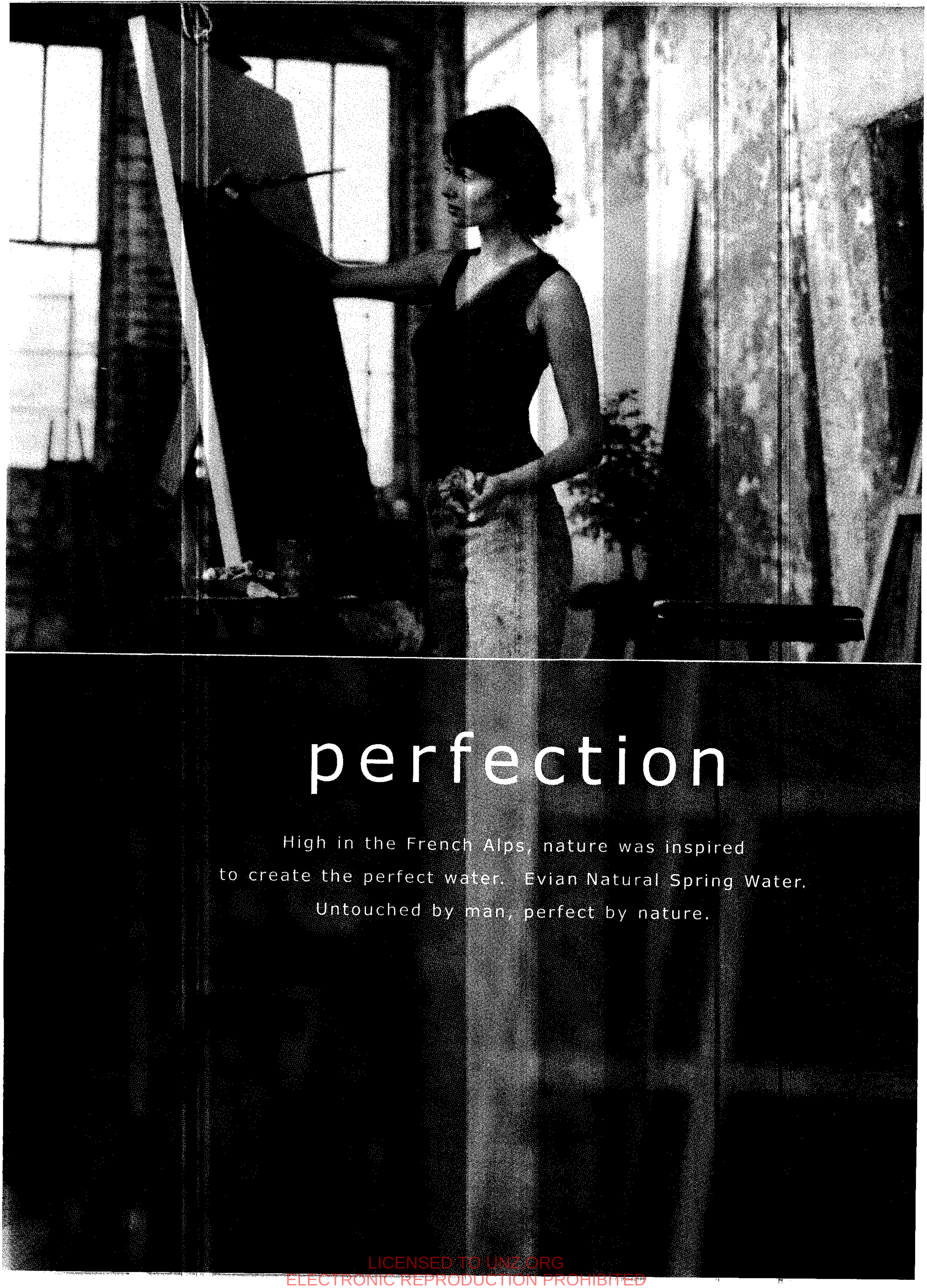

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THE CULTURE BUSINESS JEREMY GERARD

Kiss of the Spider Man

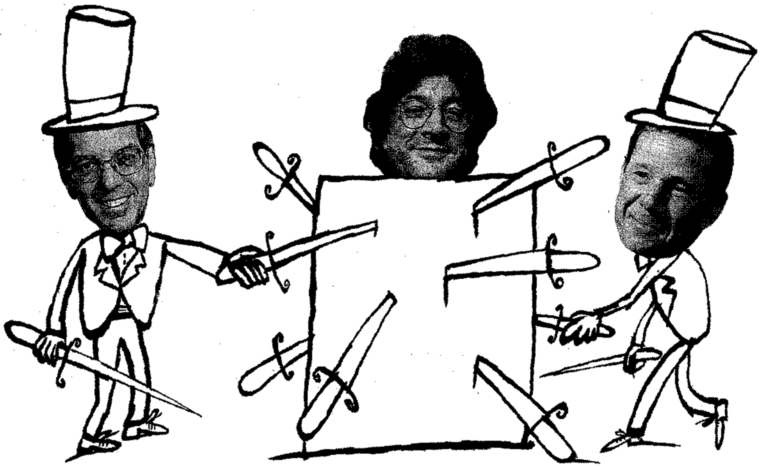
Touted as Broadway's future, Livent and Disney were utterly unalike. Livent's new team should have known how bad things were in the house Garth Drabinsky built.

WHEN MICHAEL OVITZ AND Roy Furman took over Livent in April, most of the attention was focused on Ovitz, the former superagent who was staging a $20 million comeback not as a Hollywood deal-maker but as a Broadway impresario. Of course, the real story then was Garth Drabinsky, the vivid Toronto entrepreneur who'd managed in less than a decade to create two brawny, forward-looking companies—first the Cineplex Odeon movie-theater chain; then Livent, the producer of such musicals as *Ragtime* and *Kiss of the Spider Woman*—before plunging them into a sea of debt.

In both cases, Drabinsky was humiliatingly demoted before eventually being given the sack. Two weeks ago, Drabinsky, like the trading of Livent's stock, was suspended, amid charges of "financial irregularities" involving tens of millions of dollars; unlike the stock, however, Drabinsky is not expected to come back. In this latest episode, the press has mostly turned to Drabinsky. And again the focus is misplaced.

Though he may certainly prove to be a rascal, that will be no news at all, at least not to anyone who has followed Drabinsky's career and tried to figure out how he got away with his lavish producing style for so long. From the outset, Livent was viewed as a house of cards built on the foundation of just one show—the Toronto production of *The Phantom of the Opera*. No amount of bluster or brutishness (ask any Toronto analyst who had the temerity to wonder publicly about Livent's risible financial statements) was going to make it otherwise.

Only the new folks running Livent seem surprised by what they found. That's why the spotlight really ought to be on them, and in particular on Roy Furman. Back in April, Furman and Ovitz had promised to impose tougher financial controls on the company while leaving Drabinsky to develop shows. On August 11, they claimed they were "shocked" by the findings of an outside accounting firm, KPMG Peat Marwick, which had been brought in to comb the books. But how shocked could they have been? Roy Furman is the former Furman Selz principal who sold Wall Street on Livent in the first place. It was Furman to whom Drabinsky turned when he began selling chunks of the company to pay off tax debt. The first big catch, in January 1995, was Boston investor Thomas Lee, who, like Ovitz three years later, bought a piece of the company and installed himself and a lieutenant on the board—fully expecting to rein in Drabinsky. After all, he'd famously turned around Snapple.



No business like it: Livent's Roy Furman, Garth Drabinsky, and Michael Ovitz.

At the time Furman told me, "This deal is a validation of the business by an extremely sophisticated investor who expects a high rate of return. It's a validation of Garth and Myron, of Livent, and of the concept that this is an open-ended industry"—meaning there were fortunes to be made in live theater if you just figured out the formula. Drabinsky had hired Furman to smooth Livent's way onto an American exchange (since the stock wasn't exactly burning up the Toronto big board). Furman—who, as chairman of the Film Society of Lincoln Center, vice-chairman of Lincoln Center, and vice-president of the New York City Opera, is a formidable power in New York cultural as well as business circles—also brokered Livent's $125 million bond offering in September 1997, which the company may be forced to buy back at a loss.

Now Furman, having vouched so strongly for Drabinsky and company, says he's shocked (and, having said that, declines to say anything more). This past spring, Ovitz sat down with Drabinsky, according to an Ovitz confidant, and said, "We've done business before, at Cineplex. Tell me now, is there *anything* I need to know about?" To which Drabinsky replied, "No." Lately, Ovitz has been telling friends that the Livent situation is "a disaster."

Neither Broadway nor Wall Street is comfortable with this posture of innocence from the team that defenestrated Drabinsky. "How they get out of this, I don't know," one of Broadway's most prominent power brokers says of Furman and Ovitz. "Maybe Garth had a safe in his bedroom. They must make sure they paint these guys as the Houdinis of all time. Otherwise, *everybody's* liable."

SIX SHAREHOLDER CLASS-ACTION SUITS have already been filed against Livent; more will almost certainly follow. The implications of the charges against the company haven't even begun to be examined. To take one example: Broadway's big shots—from the producer of a show to the director and the creative team to the stars—are paid a percentage of the box-office take after expenses. If it proves true that Drabinsky hid charges such as the exorbitant advertising costs of one production in the budget of another (in order to make the first show look more successful than it actually

Illustration by Scott Menchin. Photographs: Jonathan Barth/Liaison International (Drabinsky); John McCoy/Sygma (Ovitz).

UOMO
VALENTINO

was), that could mean that the folks participating in the first show's profit pool were being overpaid. How will the shareholders feel about that?

"It was clear there were problems at Livent," says Dennis McAlpine, an entertainment and media analyst for Josephthal & Company. "The industry was well aware that running costs were not much lower, if not substantially higher, than what the shows were taking in at the box office. Roy, as an aficionado of the theater, had to have known. I don't think he could have overlooked it." Livent's insistence that the problems will have minimal impact on the company gets an even more pointed reaction from McAlpine: "That's got to be baloney."

More significant, the charge that Drabinsky kept two sets of books in order to pass off the company and its shows as better off than they actually were has enormous implications—not only for Livent but for all of Broadway. That Drabinsky spent more than anyone else to attract talent and to promote failing shows was Broadway's worst-kept secret. So was the suspicion that he was less than forthright about how much his shows were really taking in at the box office. Unable to substantiate Livent's claim that *Show Boat* was a long-running hit in Toronto despite half-full houses and steeply discounted tickets, *Variety* began running its own estimated figures, a diplomatic way of telling the industry Livent's numbers weren't to be trusted. Later, when Drabinsky announced that *Show Boat* had earned back the $9 million it cost to produce on Broadway, some of us were openly skeptical.

And when, in July 1995, Drabinsky announced his plan to combine two old Broadway theaters into one at a cost of around $17 million, some were skeptical of that, too. At the time, knowledgeable people put the likely cost at closer to $25 million. When the shakeup at Livent was announced on August 11, the cost of opening the Ford Center for the Performing Arts, where *Ragtime* is running, was somewhat casually reported as $36 million. Livent is finishing off another restoration in Chicago, and has just announced plans to refurbish yet another old Times Square theater. Livent currently claims debt of $203.4 million and assets of $249.5 million. But those assets include shows like *Ragtime,* along with other, well, let's call them fungible numbers. The hard assets—Livent's five theaters—are valued at just about half of the listed assets, according to the company.

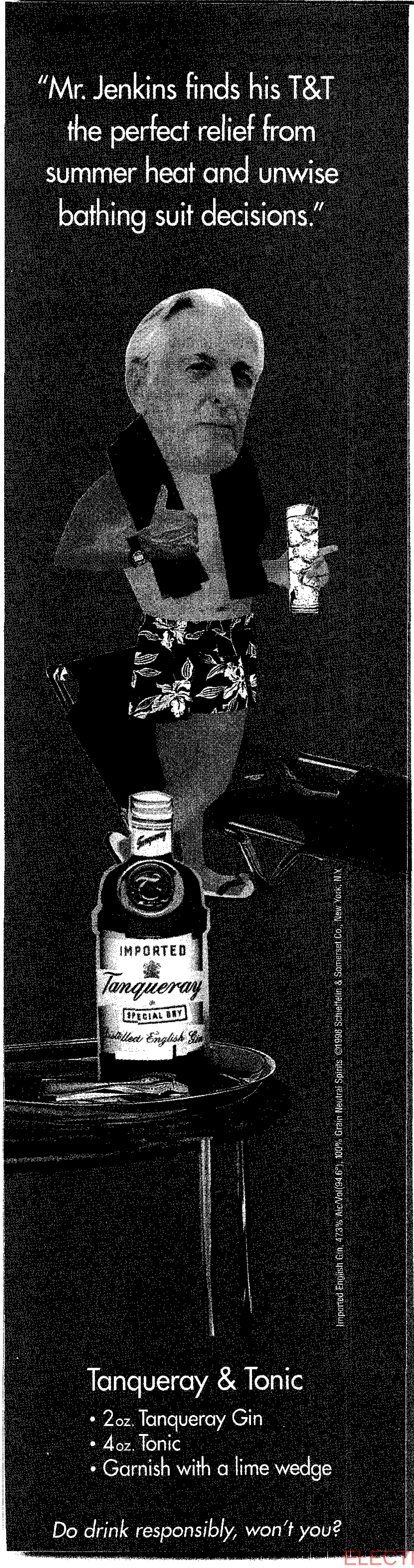
IF THE CHARGES AGAINST DRABINSKY—overspending, taking on too much debt, playing fast and loose with balance sheets—bear out, they will merely confirm for investors the notion that Broadway is just a money pit, a notion the industry has assiduously tried to erase over the past decade. The theater has always been an insiders' game, one in which everyone knows everyone else's business. Until recently, whenever one producer tried to fudge the figures too much, you could be certain that a competitor would raise hell and embarrass the transgressor. That's what happened when producer Cameron Mackintosh bought hundreds of tickets to *Miss Saigon* in order to create the illusion that his show was a hit. That's what happened when Andrew Lloyd Webber's company put out phony numbers when Glenn Close took a vacation from *Sunset Boulevard.*

On Broadway today, however, there is a widespread suspicion that *most* of the figures are inflated, and that no one is raising hell because the industry as a whole is intent on appearing more successful than it actually is. One major producer claims the total Broadway box office is being inflated by as much as 10 to 20 percent, something that could only happen if everyone were doing it. What's rotten in the state of Livent is very likely rotten in the larger realm of Broadway.

And that, ultimately, is what has the theater industry so jittery about the fall of Garth Drabinsky, a man for whom few not on his payroll can muster much sympathy. For at least the past two years, Livent has invariably been paired with Disney as symbolic of the new Broadway—bold, creative, *corporate*; the fun side to the story of the city's resurgence. Both companies created their own theaters and made nice to the Broadway Establishment while steering their own course through everything from creative development to labor negotiations. Both insisted that everything they did made fiscal, as well as artistic, sense.

At a time when Broadway is banking on new sources of financing, *l'affair Livent* will merely revive for Wall Street the long-held notion that except in very rare cases, theater is about as sensible an investment risk as Powerball and that the business is run by con artists, thieves, and lunatics.

"This has got to go down as one of the most extraordinary scams ever," one Broadway veteran told me. "It's terrible for the entertainment business. It sullies everybody." ■



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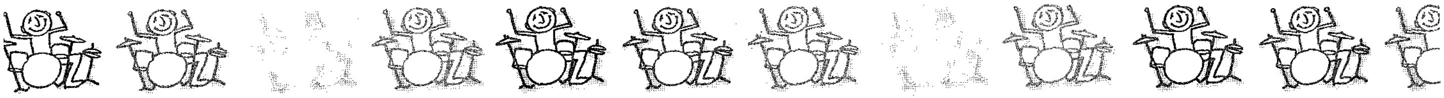

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City of New York
Parks & Recreation

Central Park, September 1998

City Parks Foundation

CITYSCAPE KARRIE JACOBS

Computing a Cathedral

In Queens, unlikely hotbed of radical architecture, the new headquarters of the Korean-dominated New York Presbyterian Church is the most radical of all.

ONE SUMMER MORNING, I FIND myself careering up Third Avenue in a car with one of those Christian fish symbols affixed to the dashboard. The young Korean man behind the wheel, Joseph, wants to know whether I go to church on Sundays and what I could possibly do on Sundays if I don't. As we approach the Queensboro Bridge, he puts on a tape of pop gospel songs with lyrics like "You have purchased us with your love." I ask him what sort of music we're listening to. "It's praise," he replies.

Joseph is taking me to his leader, the Reverend Young Hee Lee, president of the overwhelmingly Korean New York Presbyterian Church, which is, for the moment, being run out of a former factory on a desolate corner near the Long Island Railroad tracks in Long Island City, Queens. I'm taken to a long, windowless room furnished with black leather couches backed against the walls. Lee, an imposing man dressed in a blue pinstripe suit, enters and takes his place in a black swivel chair at the front.

I'm here to talk architecture with Lee, who is to New York what the Guggenheim's footloose Thomas Krens is to Bilbao, Spain. This deeply conservative religious leader is a fearless patron of radical architecture. The discussion, however, quickly turns to theology. "In New York City, morality is low," Lee informs me. As he speaks in very careful English, meting out each phrase, then pausing to make sure it's had the proper impact, I imagine him as he must be at the pulpit, electrifying his congregation with a Korean brand of fire and brimstone. "In a sense, people are following the mechanisms of living but never enjoy the meaning of living," Lee continues. "They're pursuing fun and entertainment, but not the meaning of life itself. That's why we push to establish a strong faith."

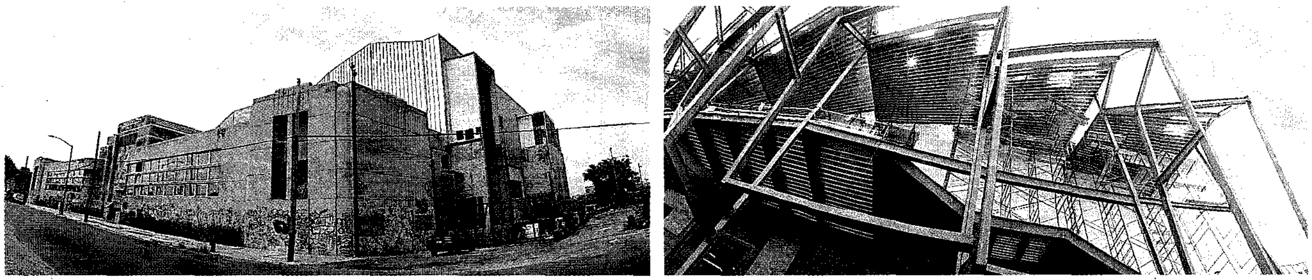
Lee tells me that before he took over his congregation twenty years ago, there were 37 members holding services in a house in Woodside. Now, with 2,000 members, they are building a church with a sanctuary that will hold 2,500, a wedding chapel for 600, a cafeteria that will accommodate 1,000, and a maze of 80 classrooms in the basement.

Just across the parking lot from the church's temporary home, a singular new house of worship is taking shape. Its steel roof ripples with gentle roller-coaster hills. Its façades, clad in industrial metals and stucco, are marked by unexpected angles and protuberances. Dreamlike in both its beauty and its incoherence, the church looks like it sprang directly from a computer at one of Columbia University's "paperless studios," where Bernard Tschumi's architecture students cook up structures so amorphous that they hardly look like buildings at all. Those Columbia buildings are usually virtual, though, theoretical romps that never see the light of day, certainly not in stodgy old New York City.

While Queens is emerging as the avant-garde borough, home of the city's most daring new buildings, like the new library in Flushing, the Korean church goes beyond daring. Nearing completion on 37th Avenue, by the rail yards, it is the most radical building in Queens, in all of New York City. It is the sort of design that is generally found in places where the populace is more open-minded about architecture, like Europe. Or Ohio. It is an unabashedly new building constructed above and around the industrial shell that once housed the Knickerbocker Laundry, an old structure so endearing that crusading architect Robert A. M. Stern placed it at the top of his list of modernist buildings deserving of landmark designation.

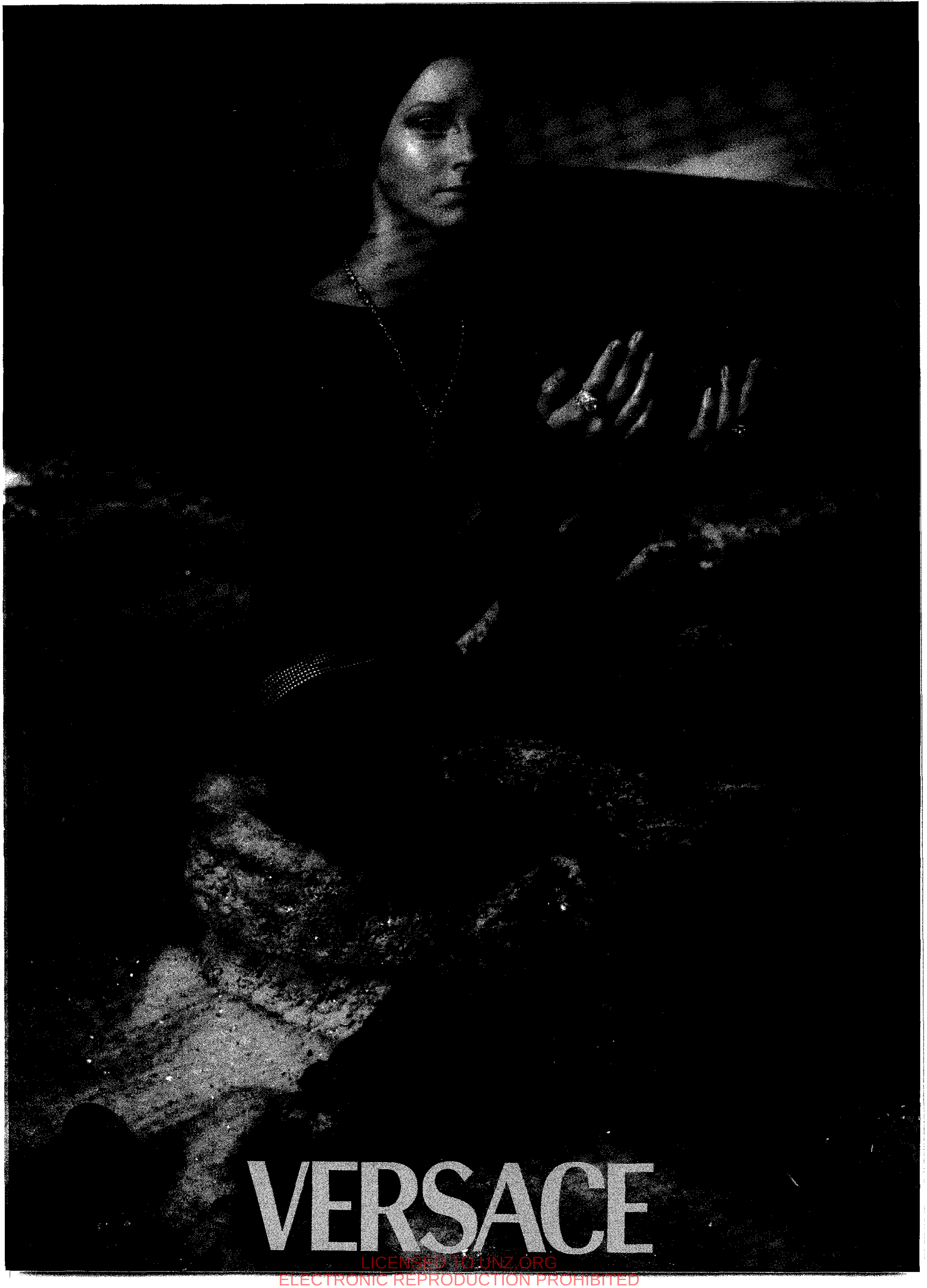
Strolling around the outside of the church, I almost feel as if I'm in one of those disorienting virtual-architecture walk-throughs. As I circle, the building keeps changing form and character. On the south side, along the LIRR tracks, the façade of the industrial laundry, with its Art Deco turrets, has been cleaned and repaired. It could be just another historic restoration but for the strange steel-covered hills that I can see above the roofline. These hills hint at the complex framework housing a great, womblike sanctuary, a long, pale room with an undulating ceiling, nestled atop the building like a sleeping animal. On the north side, I can finally take in the breadth of the sanctuary, and another angular appendage, a three-story-tall telescoping tube that provides a passageway from the sanctuary down to the ground floor. And gazing at the front of the building, a broad grid of translucent fiberglass panels and the tall, minimalist cross, I can imagine—for just an instant—that this is a fairly conventional modern church.

The church, all 135,000 square feet of it, was designed collaboratively by three



Some say the church, built around a Queens landmark, "looks like a spaceship," says the Reverend Young Hee Lee. "But we are satisfied with that flavor building."

Photographs by Warren Salowe.


VERSACE

architects and their very small firms. Greg Lynn, 33, has—no surprise—been teaching one of Columbia's "paperless" studios for five years, though he's recently moved to Los Angeles. Michael McInturf, 35, teaches architecture at the University of Cincinnati. Lynn and McInturf both began their careers working for the architect Peter Eisenman, who routinely beguiles clients into commissioning buildings that are demonstrations of cognitive dissonance, giving the impression that no wall is solid and no floor is plumb. The third architect, Douglas Garofolo, 40, teaches at the University of Illinois and has a firm in Chicago that's made a name for itself by taking dowdy suburban houses—"ranch-burgers," he calls them—and remodeling them to look like *Wallpaper** centerfolds.

While some architects possess a priestly mien that would put Lee to shame, these guys are not like that. During a breakfast interview at the Paramount hotel with shaggy-haired Lynn, head-shaved McInturf, and project manager Gregg Pasquarelli (another longhair), I felt as if I were chatting with the members of a more-arty-than-average rock band. I couldn't figure out how a bunch of affable, avant-garde architects, worshippers primarily of the god that lives inside the hard drive, got hired by the leaders of a conservative, insular immigrant congregation. It must have been a miracle.

Originally, the church had hired a Korean architect who designed a fairly conventional addition to the old laundry building. When the church got bids from contractors, one was for $4 million and another was for $12 million. The church leaders needed advice. The brother of one of the church trustees had been a student of Garofolo's and Lynn's, so the church turned to the professors for tips on how to solicit and interpret bids. Time passed. Nothing was resolved. The original architect quit. So the church leaders consulted the only other architects they knew.

The churchmen didn't even ask for a proposal. They glanced at work McInturf and Lynn had done for Peter Eisenman's office. They looked at Garofolo's single-family homes. The fact that two of the three had never really built anything on their own didn't faze the Korean Presbyterians. All of a sudden, these untested young architects had a $10 million commission. It was that simple.

"The advice that we gave them ended up being good advice, and so they just felt comfortable with us," says

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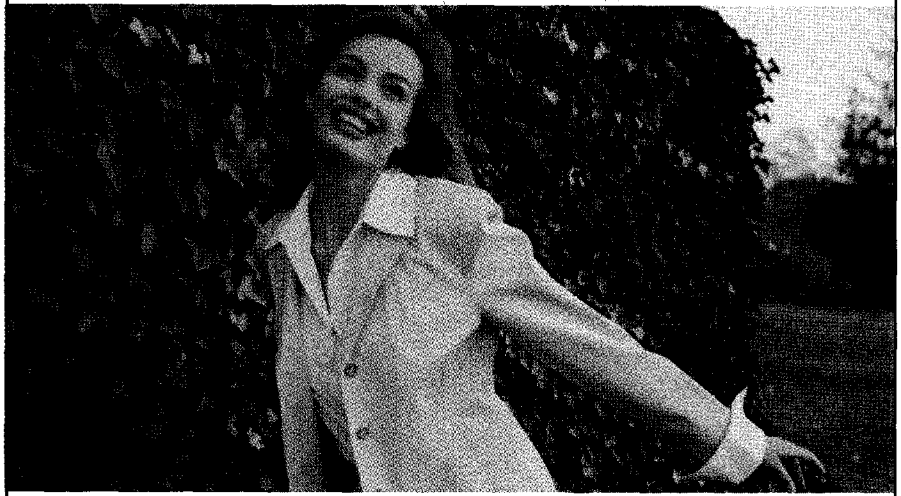

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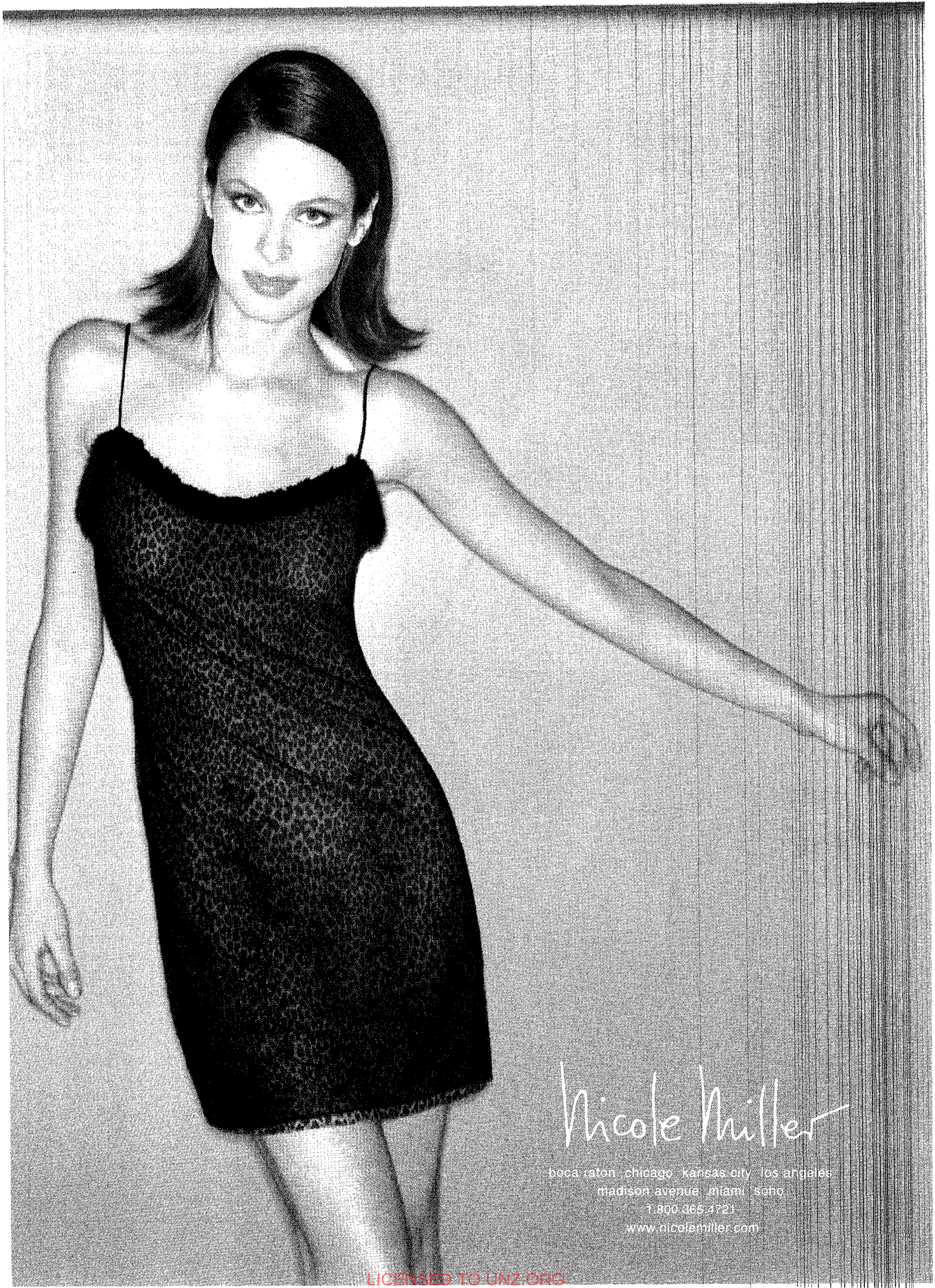

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Lynn, matter-of-fact about what was clearly an amazing stroke of luck.

Lee tells the story a little differently: "We presented our philosophy, our principles, the charter of our church," he says. "[The architects] were deeply impressed and moved in their hearts."

The church knew what kind of space it needed but had no mandate for how the building should look. "They had ideas but not necessarily a vision," recalls Garofolo, who notes that many of the clients for his aggressive remodels of suburban homes are immigrants who don't have an emotional stake in the American vernacular and are amenable to designs that undermine tradition. "What was great about the client meetings," Garofolo says about the Korean churchmen, "is the openness to ideas that we were throwing at them."

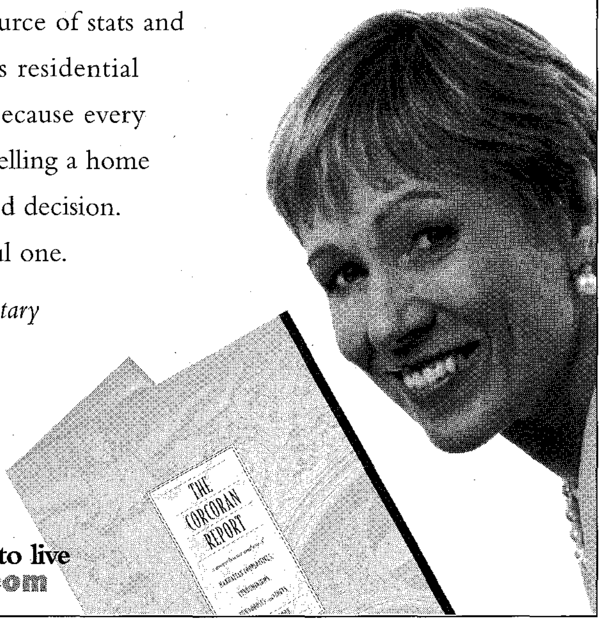
The architects say they didn't start out with an aesthetic in mind. Rather, they fed the dimensions of the existing building into a computer and entered data about the church's requirements for the space. They used software that drew blobs, rounded shapes that represented the various rooms and areas. Then the blobs were pressed together in different configurations and refined into forms that could be engineered and built.

The big bump on the north side, for instance, has nothing to do with style, say the architects. Rather, the bulge—which houses a broad stairway—is the computer's strategy for moving thousands of people in and out of the sanctuary at the top of the building.

"And the clients were involved in it," says Lynn. "They've been part of the decision process, so there's not that crisis moment where we roll in with our boards for the first time and they say, 'We never imagined it would look like that.' "

Not that the church is exactly what the clients anticipated. "We never dreamed about that kind of shape," says Lee. "At first, so many young people in our church, they say it looks like a spaceship. But we are satisfied with that flavor building. Even though the total shape is a modern one, inside it meets our requirements."

Church secretary Richard Hyun Park, who has been overseeing the construction, believes that the "unique design" will draw attention to the Korean Presbyterians as Orange County's Crystal Cathedral drew attention to televangelist Robert Schuller. Park's insight suggests that these Koreans may have assimilated more American culture than they realize. ▬



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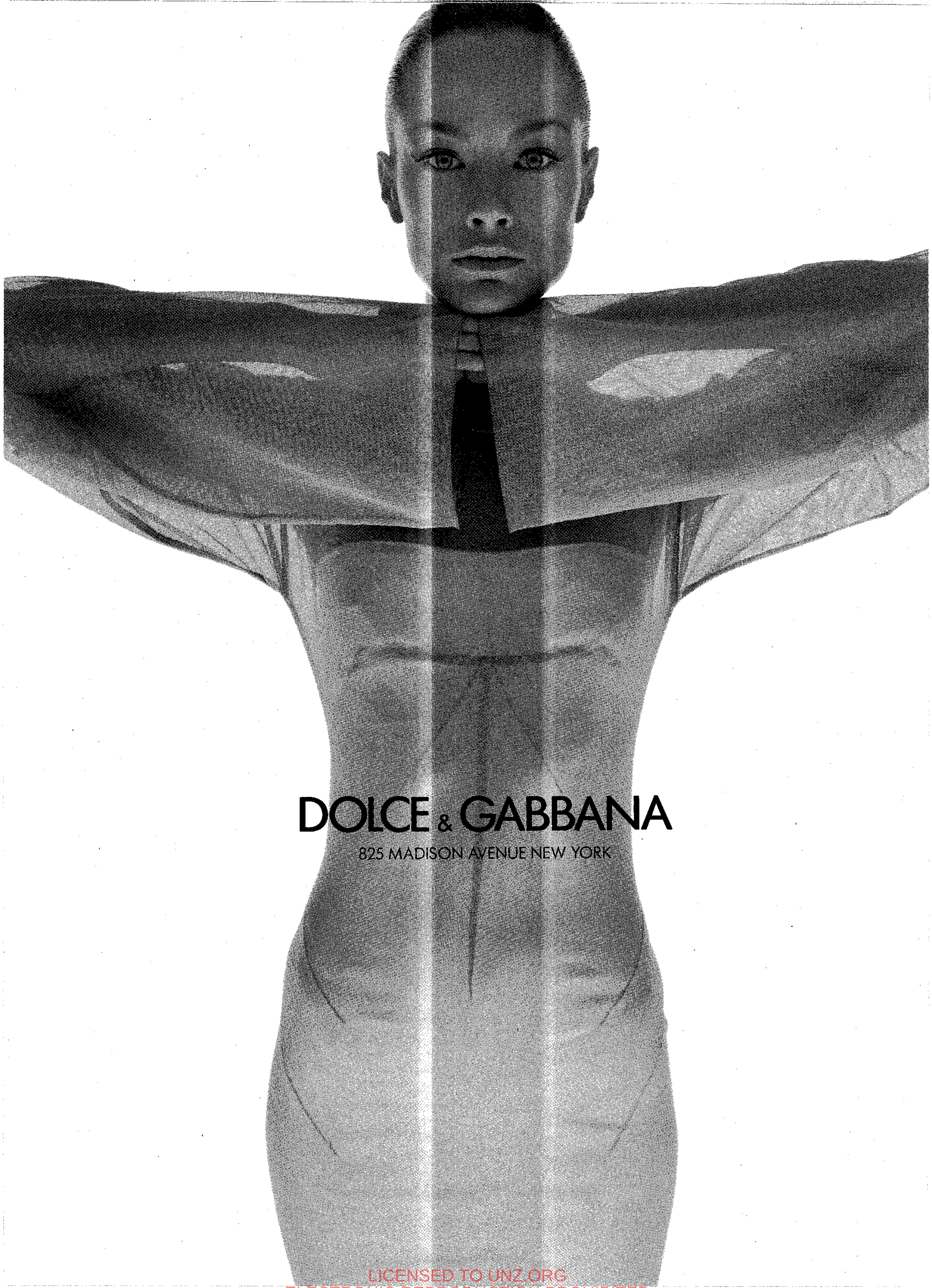

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fall fashion

Pack up those T-shirts: Autumn's just around the corner, and so are the softest, coziest, most luxuriously elegant clothes you've seen in years. American-style sportswear sets the pace this season, in timeless cashmere knits and long, generous skirts or—in a more bohemian groove—lush textures, oversaturated colors, and playfully cluttered patterns. Either way, it's all rich and relaxed, with not a sharp edge in sight. So snuggle up, sink in, and live it up. Spring's only a few months away.

by jade hobson charnin

produced by jordan schaps fashion editor beth shepherd

Associate Producer: Michael Green, Fashion/Beauty Coordinator: Janice Laneve
Edited by Ariel Kaminer

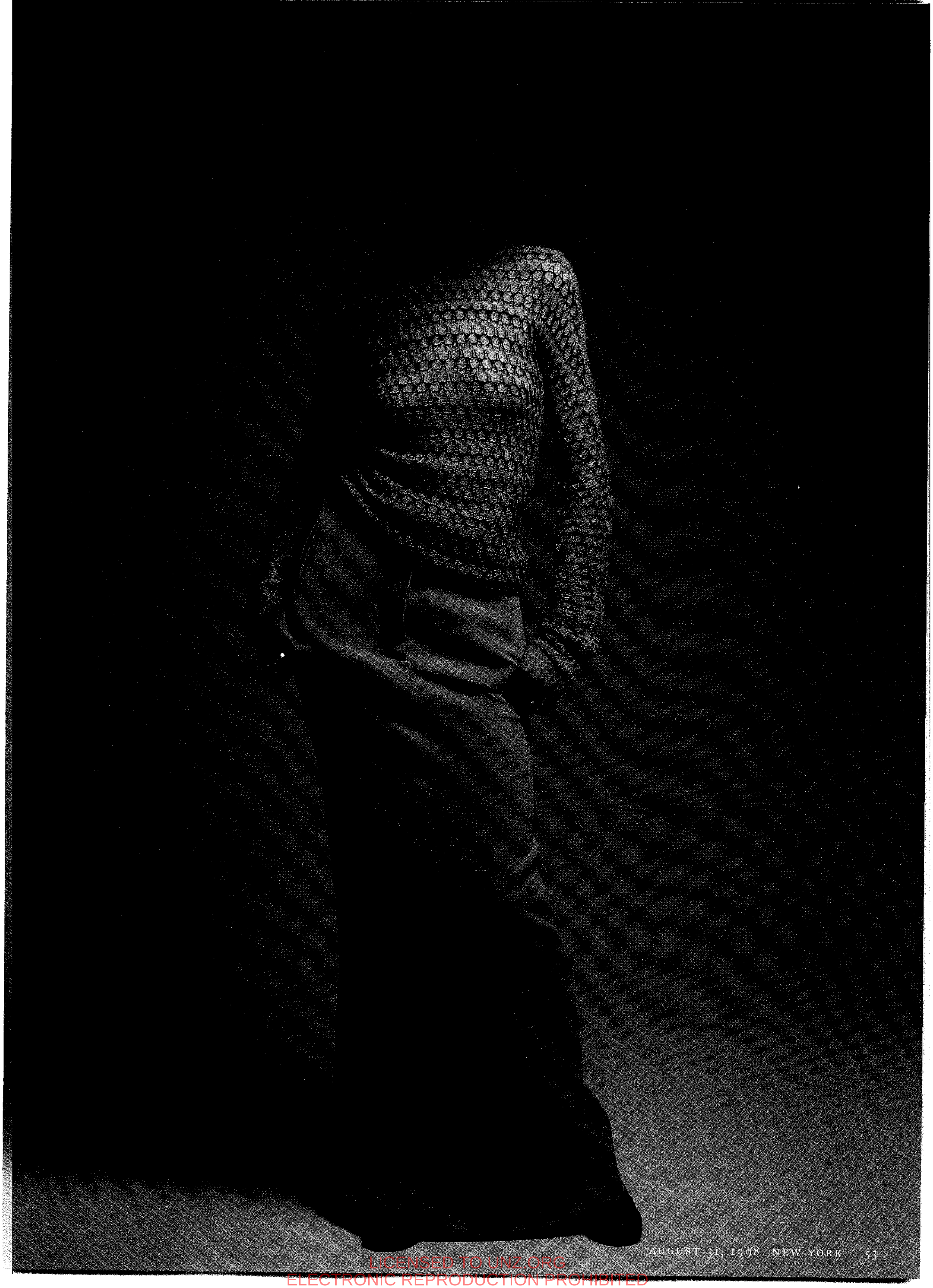
[illegible]

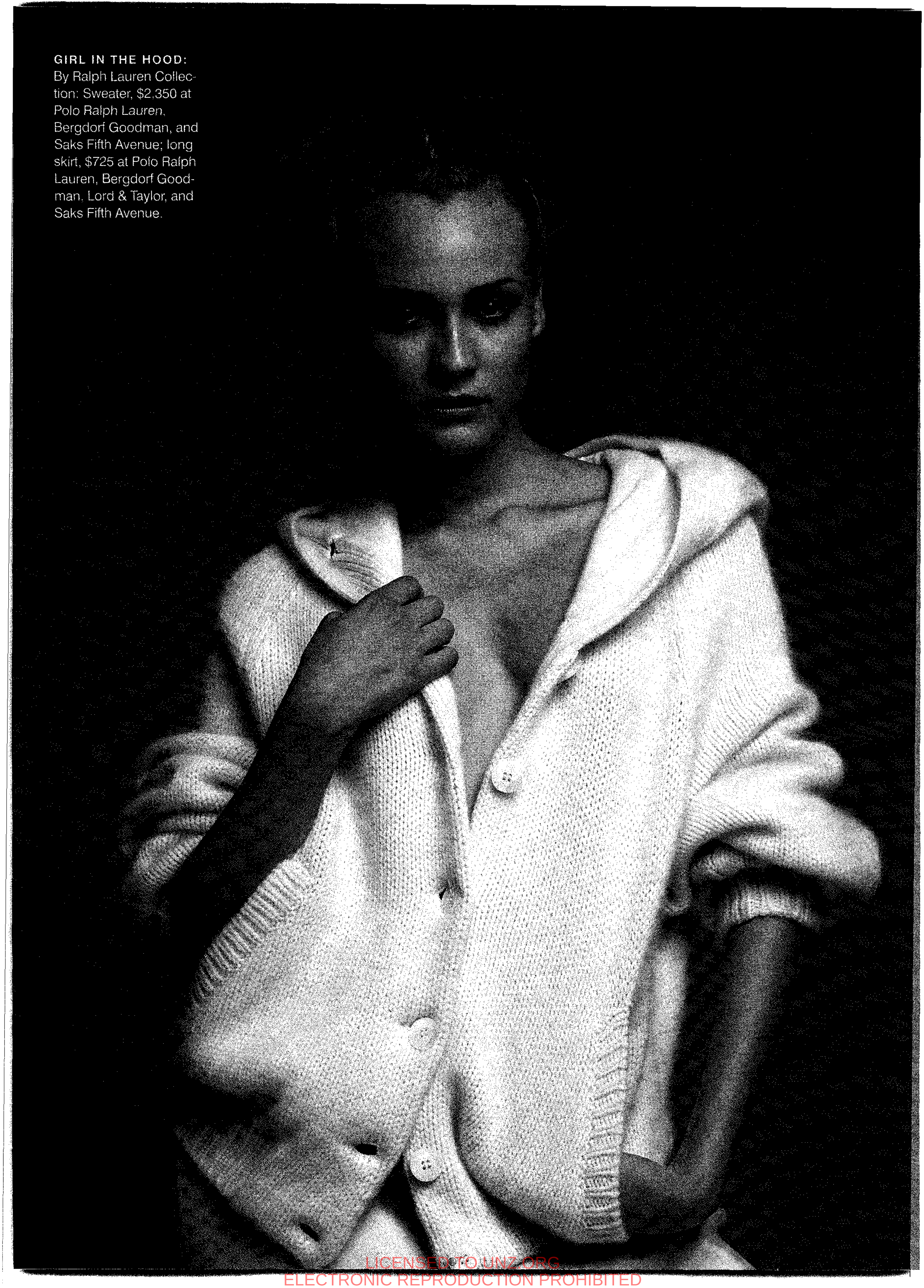
love american style

[illegible] classic American [illegible] reinterpreted in [illegible] [illegible] will take your breath away and [illegible]

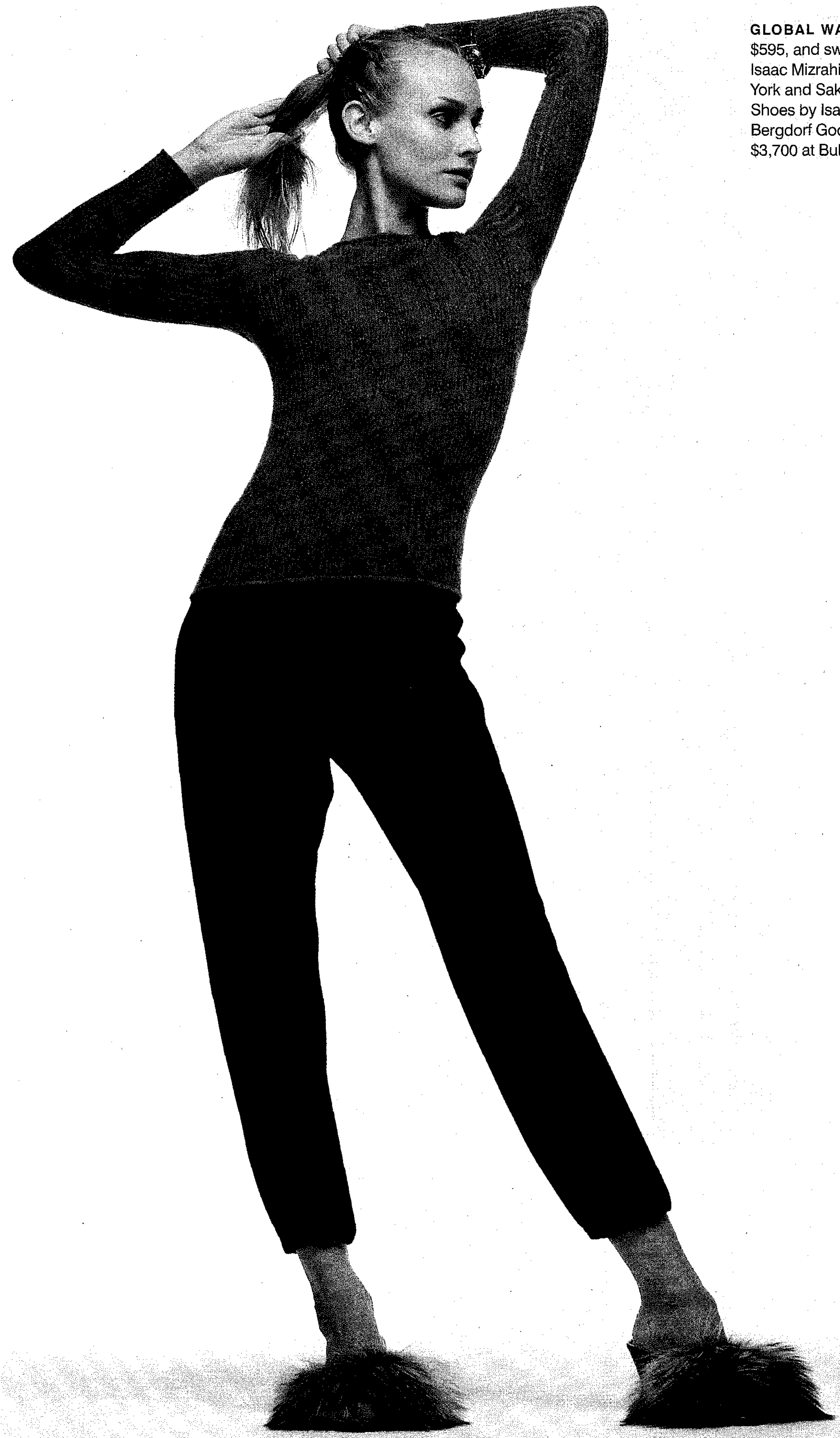
photographed by **michael o'neill**

Hair by Louis Angelo for Garren New York at Henri Bendel; makeup by Sue Devitt for Awake.



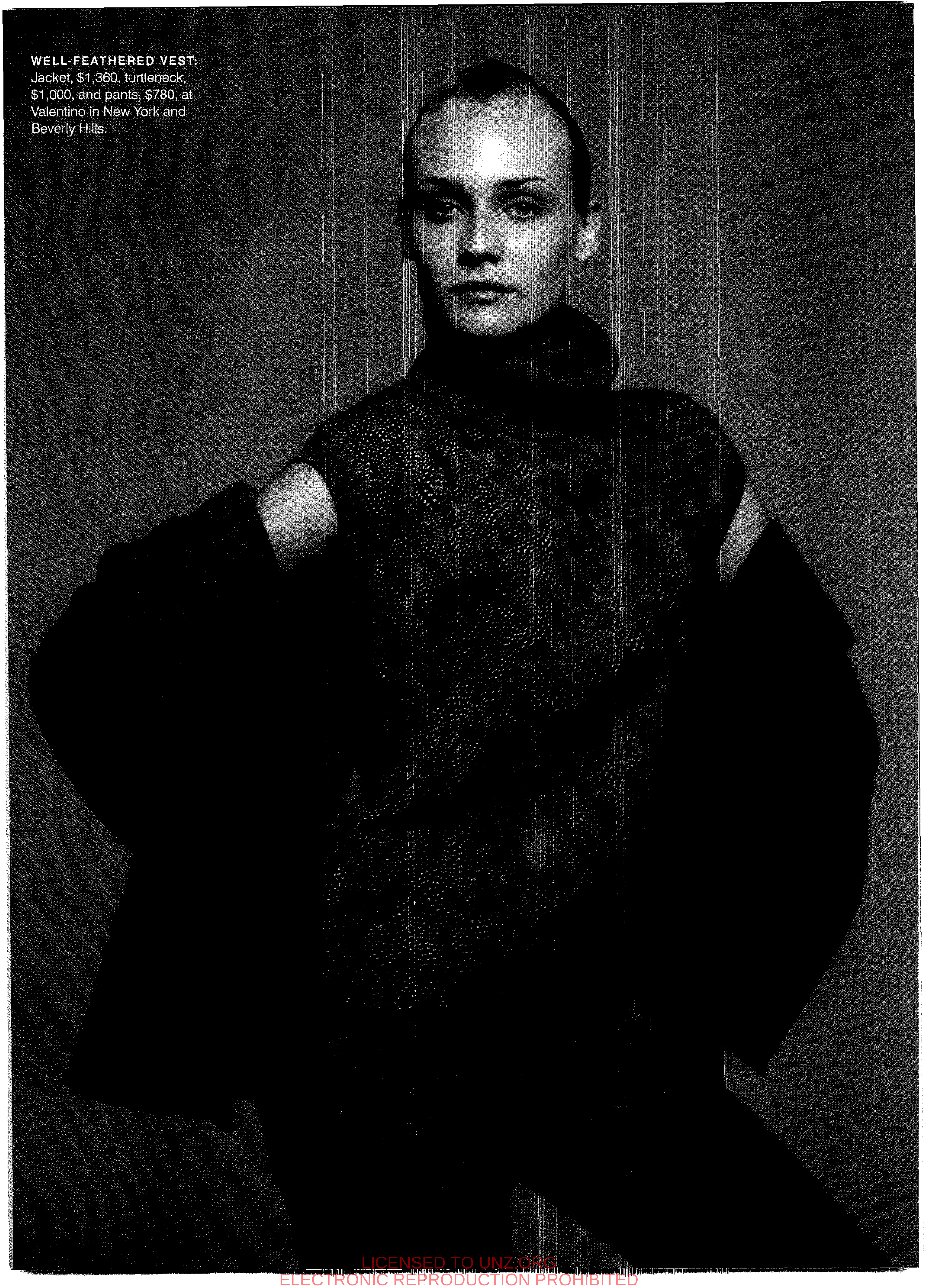


GIRL IN THE HOOD: By Ralph Lauren Collection: Sweater, $2,350 at Polo Ralph Lauren, Bergdorf Goodman, and Saks Fifth Avenue; long skirt, $725 at Polo Ralph Lauren, Bergdorf Goodman, Lord & Taylor, and Saks Fifth Avenue.



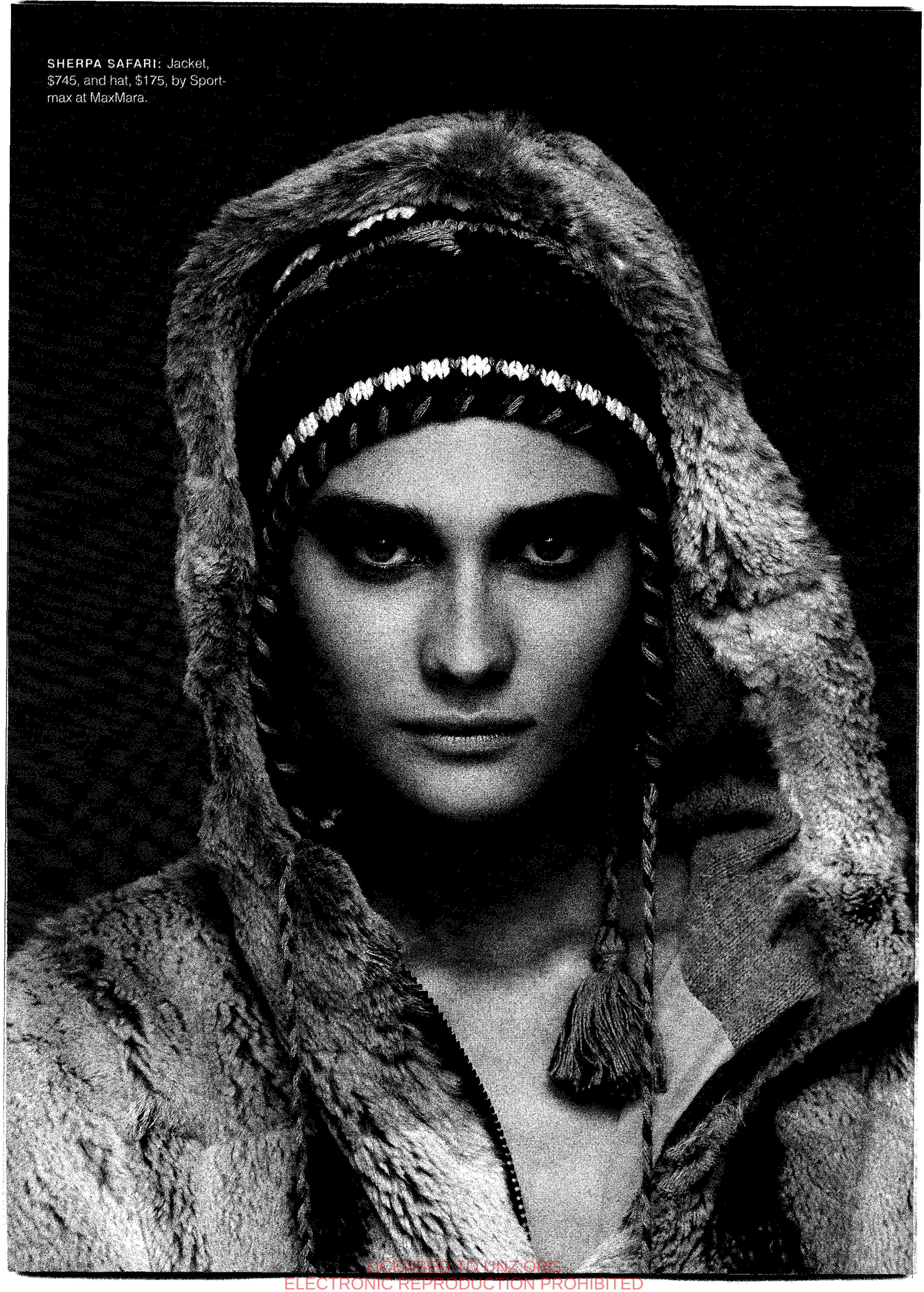
GLOBAL WARM-UP: Sweater, $595, and sweatpants, $465, by Isaac Mizrahi at Barneys New York and Saks Fifth Avenue. Shoes by Isaac Mizrahi, $675 at Bergdorf Goodman. Watch, $3,700 at Bulgari.

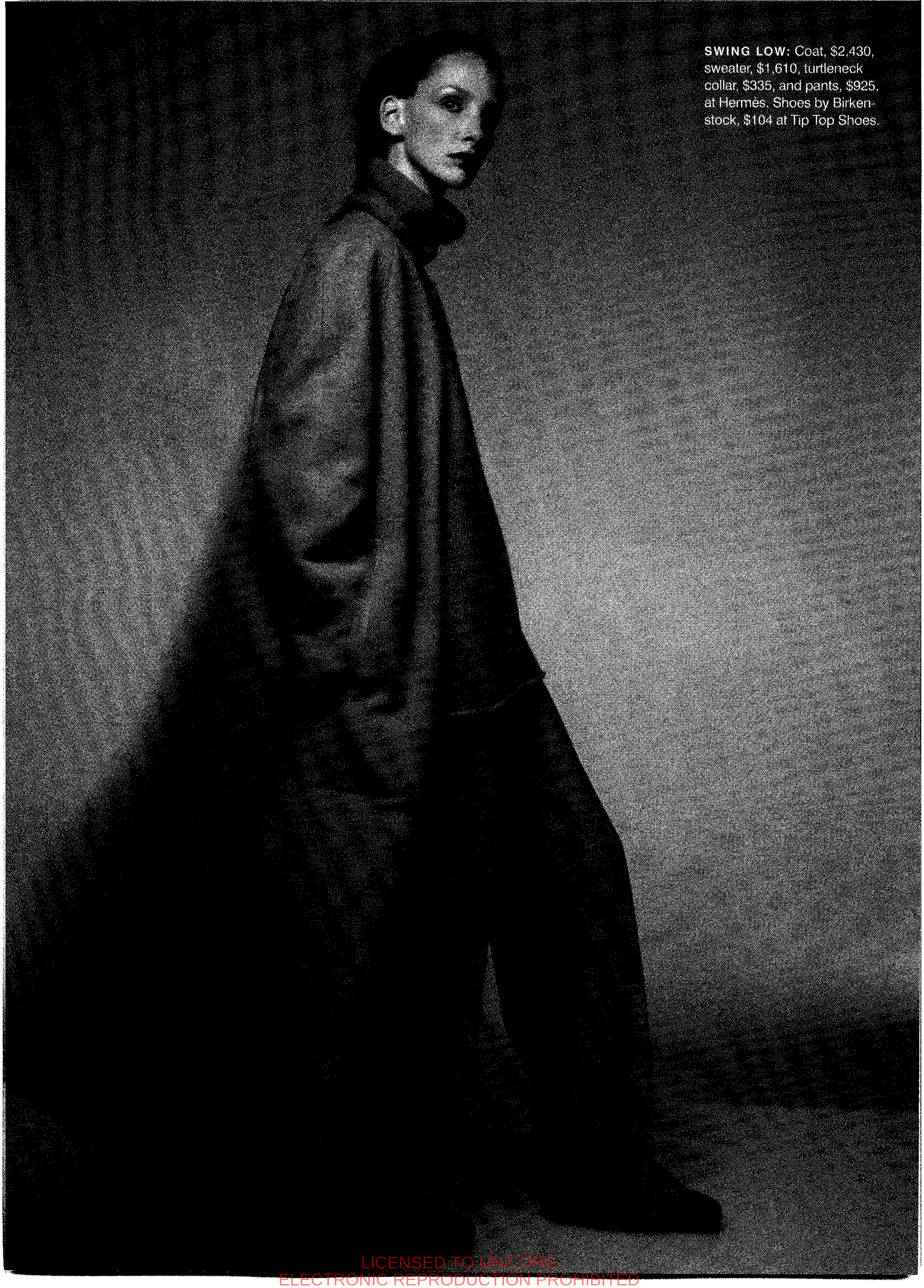
LAYERS OF MEANING: Sweater, $645, pants, $730, and coat, $15,330, at Gucci New York and Beverly Hills. Boots, $92 at Nine West.



WELL-FEATHERED VEST: Jacket, $1,360, turtleneck, $1,000, and pants, $780, at Valentino in New York and Beverly Hills.

SHERPA SAFARI: Jacket, $745, and hat, $175, by Sportmax at MaxMara.



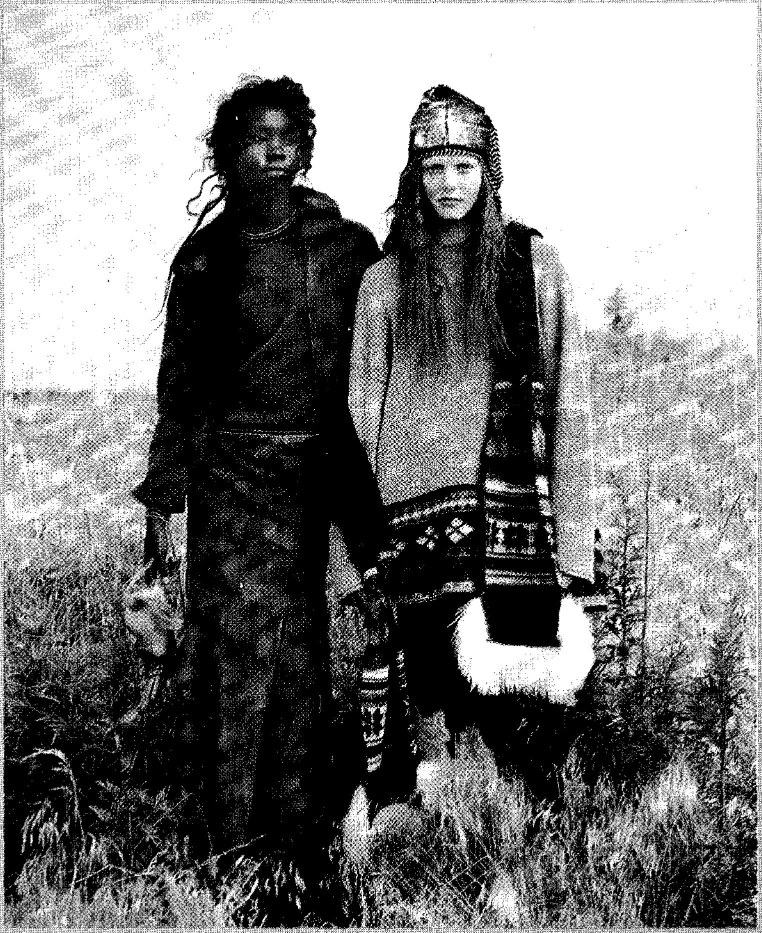


SWING LOW: Coat, $2,430, sweater, $1,610, turtleneck collar, $335, and pants, $925, at Hermès. Shoes by Birkenstock, $104 at Tip Top Shoes.

splendor in

BRIM REALITY: Opposite, dress by Narciso Rodriguez, $995 at Bagutta and Barneys New York. Sweater by Narciso Rodriguez, $1,475 at Bagutta, New York, and Barneys New York. Hat, $265 at Yohji Yamamoto New York.

SALT OF THE EARTH TONE: This page, right, by Jean Paul Gaultier: Sweater, $535, and dress, $1,320, at Barneys New York and Bloomingdale's; scarf, $325 to order at Barneys New York; hat, $1,190 to order at Jean Paul Gaultier, Paris. This page, left, by Jean Paul Gaultier: Sweater, $190, and cardigan, $590, to order at Barneys New York; skirt, $3,800 to order at Jean Paul Gaultier, Paris.



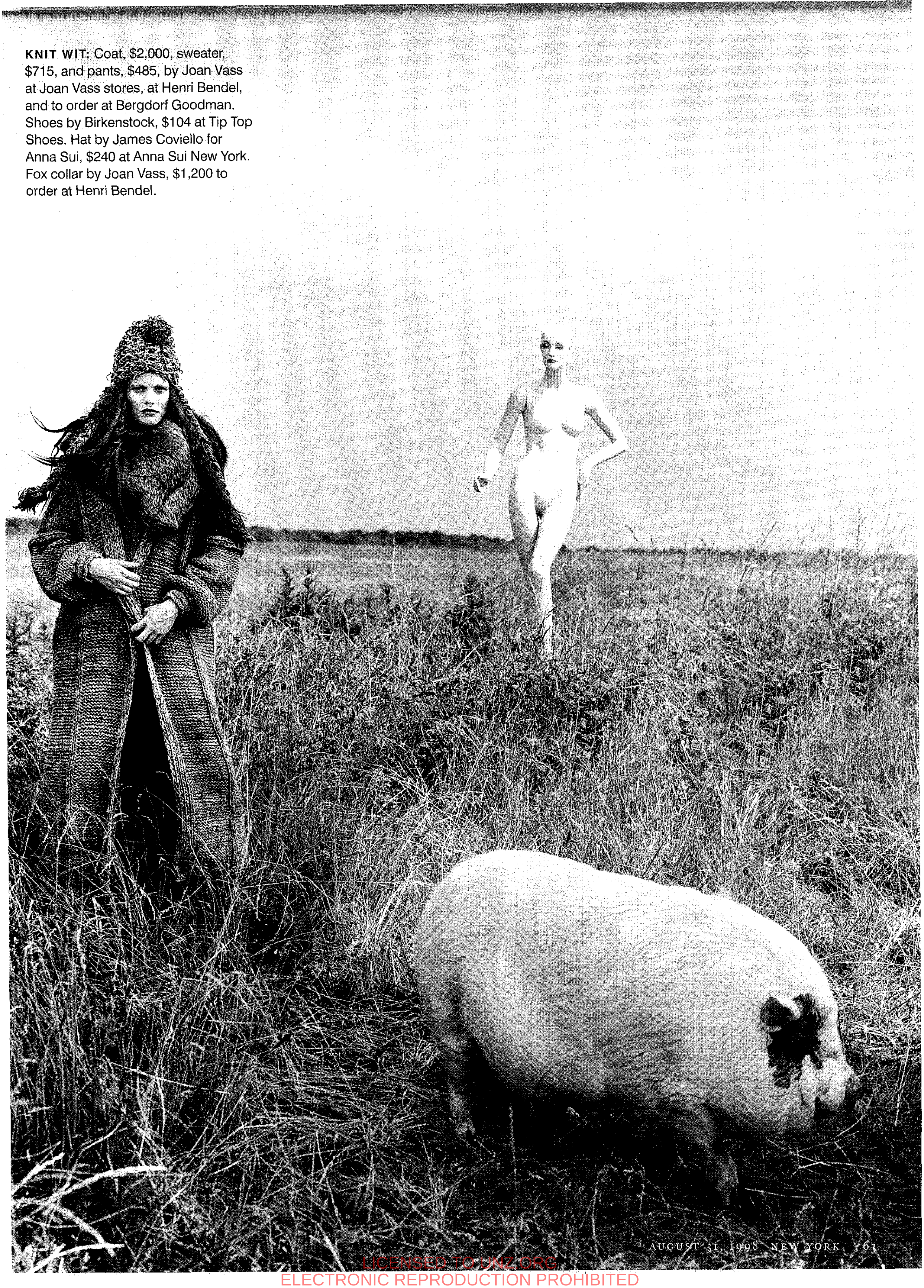
Jagged hems, unraveled sleeves, and layers upon loose, languid layers: These new bohemian looks—in the lushest of textures and fabrics—are all-natural experiments in free-form dressing.

he grass

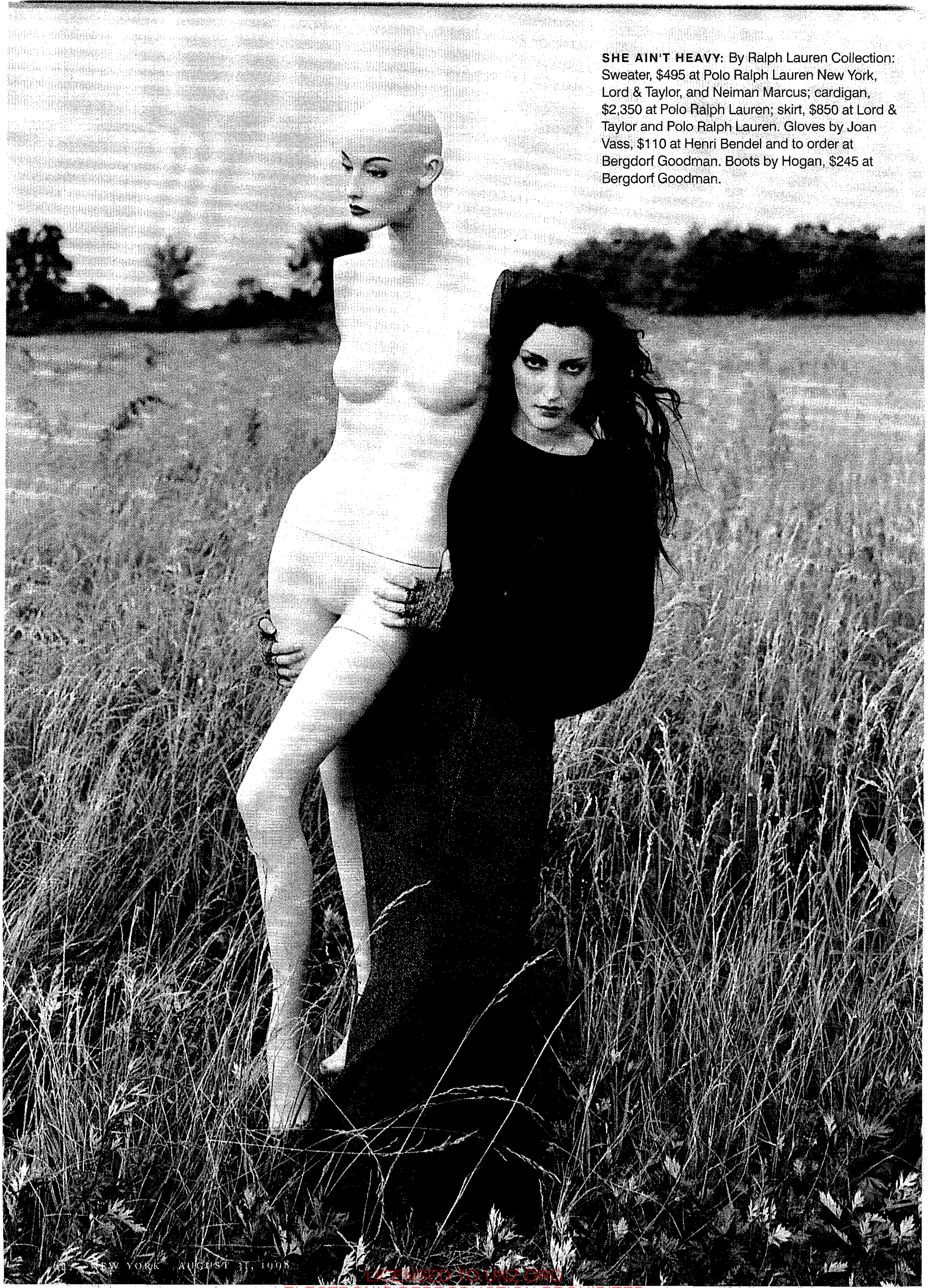
photographed by cleo sullivan

Hair by Shay Ashual for Judy Casey; makeup by Susan Houser at Art Department; pig supplied by Animal Talent, Inc. Prop stylist: Solange Amar

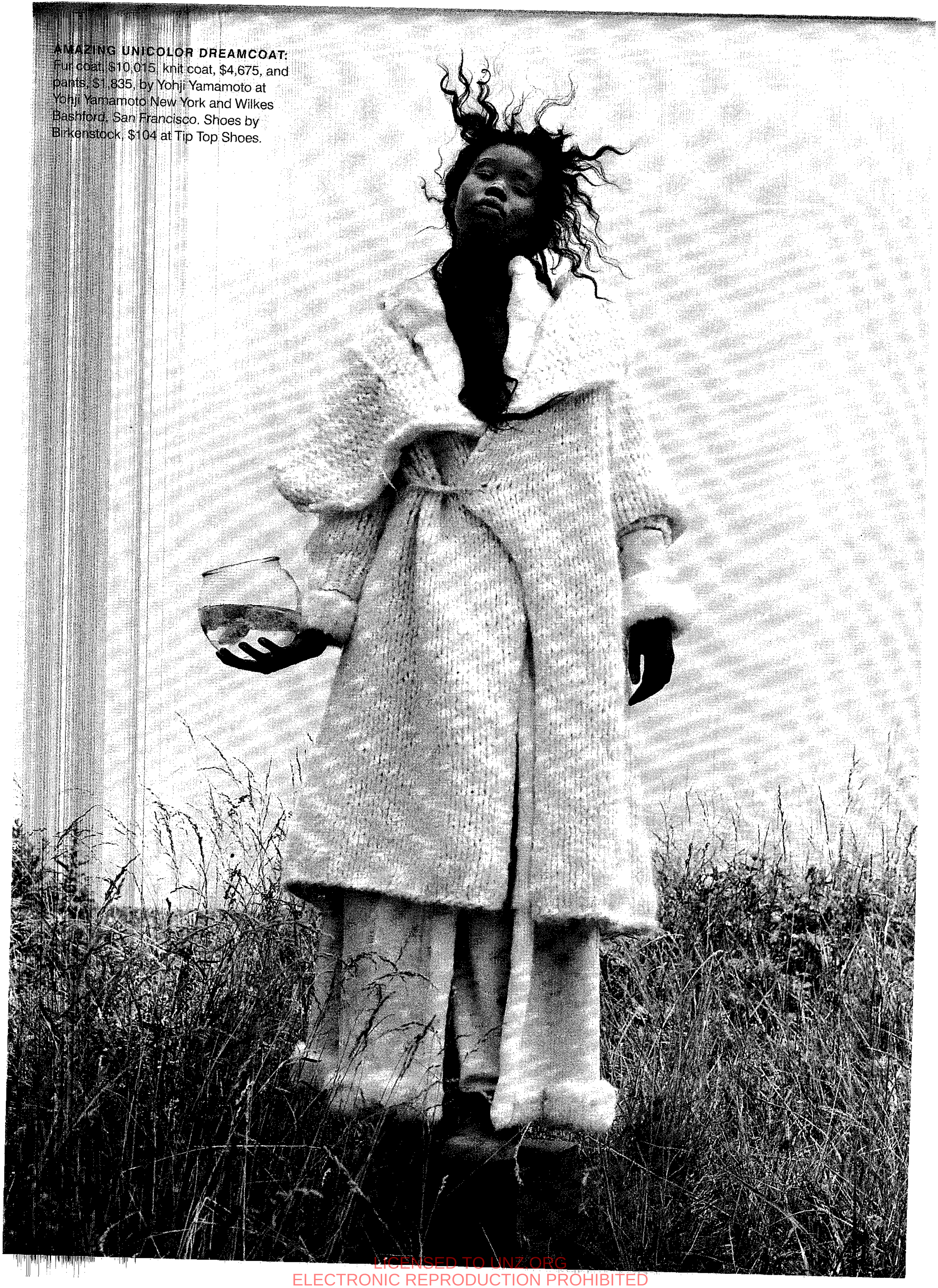
MUKLUK BE A LADY: Smock, $914, and skirt, $1,404, by Clements Ribeiro at Bagutta and Bergdorf Goodman. Hat by *Joan Vass, $185 at Henri Bendel and* Katonah General Store. Boots by Manolo Blahnik, $1,950 at Bergdorf Goodman and to order at Barneys New York.



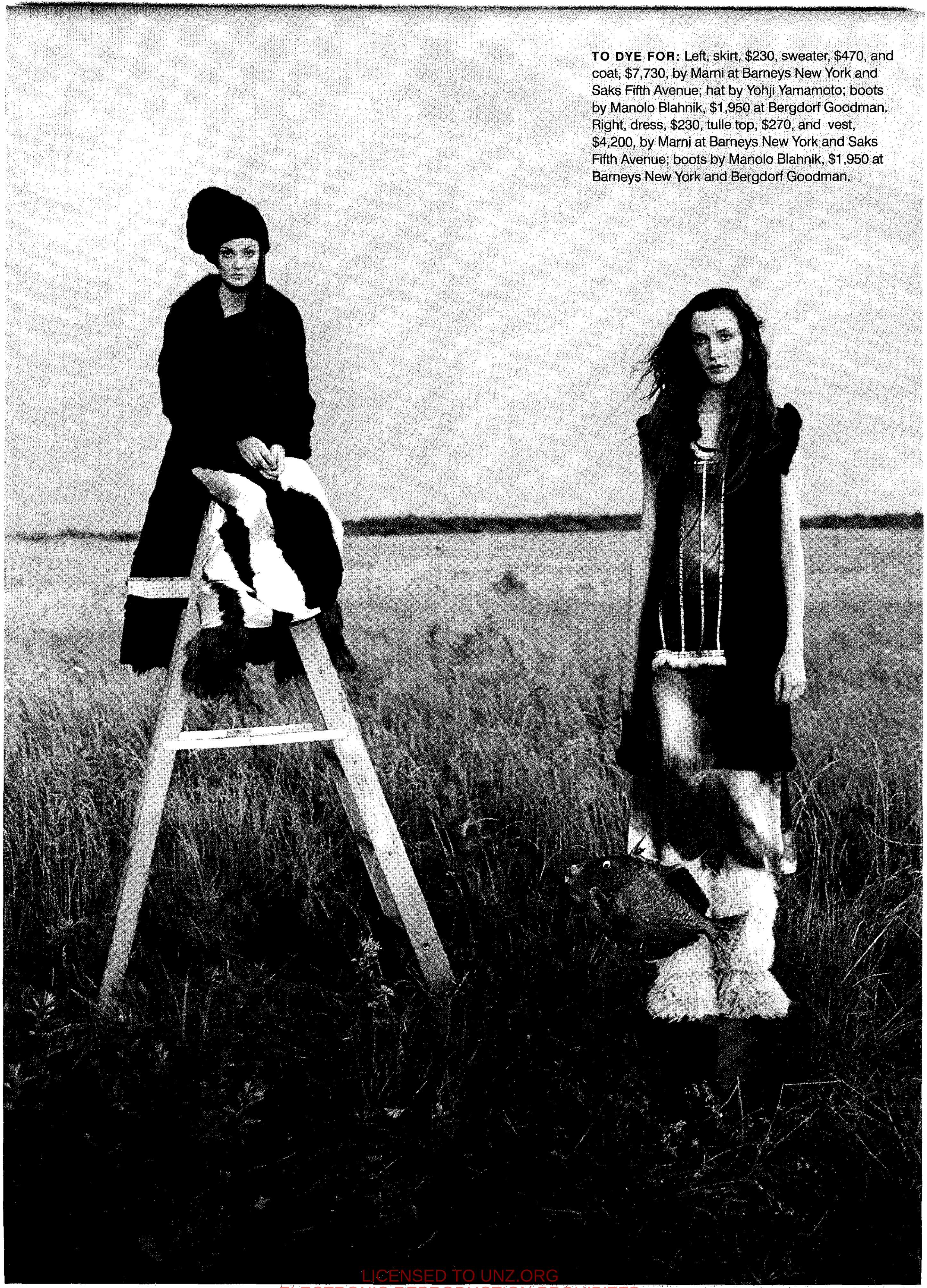
KNIT WIT: Coat, $2,000, sweater, $715, and pants, $485, by Joan Vass at Joan Vass stores, at Henri Bendel, and to order at Bergdorf Goodman. Shoes by Birkenstock, $104 at Tip Top Shoes. Hat by James Coviello for Anna Sui, $240 at Anna Sui New York. Fox collar by Joan Vass, $1,200 to order at Henri Bendel.



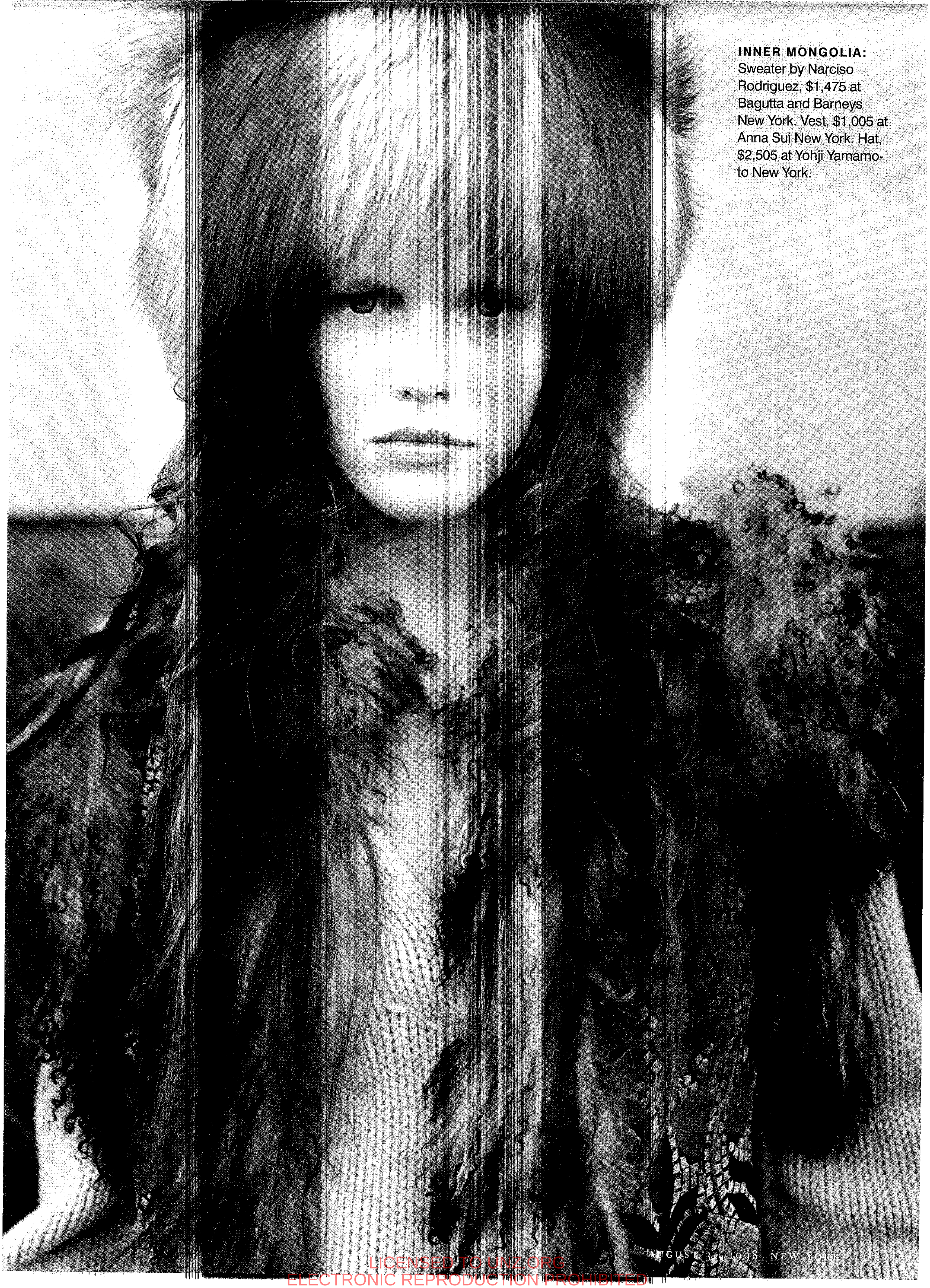
SHE AIN'T HEAVY: By Ralph Lauren Collection: Sweater, $495 at Polo Ralph Lauren New York, Lord & Taylor, and Neiman Marcus; cardigan, $2,350 at Polo Ralph Lauren; skirt, $850 at Lord & Taylor and Polo Ralph Lauren. Gloves by Joan Vass, $110 at Henri Bendel and to order at Bergdorf Goodman. Boots by Hogan, $245 at Bergdorf Goodman.



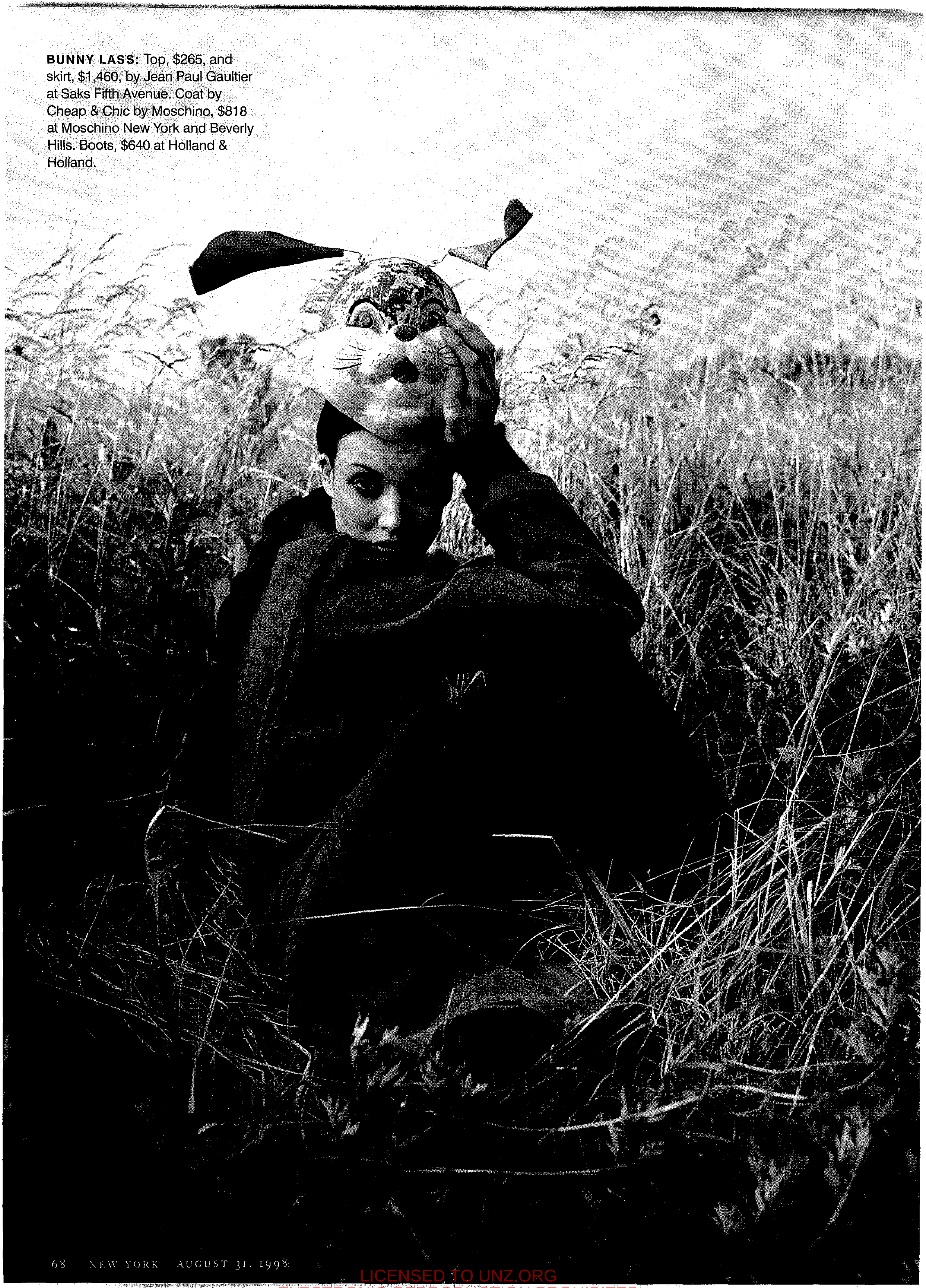
AMAZING UNICOLOR DREAMCOAT: Fur coat, $10,015, knit coat, $4,675, and pants, $1,835, by Yohji Yamamoto at Yohji Yamamoto New York and Wilkes Bashford, *San Francisco*. Shoes by Birkenstock, $104 at Tip Top Shoes.



TO DYE FOR: Left, skirt, $230, sweater, $470, and coat, $7,730, by Marni at Barneys New York and Saks Fifth Avenue; hat by Yohji Yamamoto; boots by Manolo Blahnik, $1,950 at Bergdorf Goodman. Right, dress, $230, tulle top, $270, and vest, $4,200, by Marni at Barneys New York and Saks Fifth Avenue; boots by Manolo Blahnik, $1,950 at Barneys New York and Bergdorf Goodman.



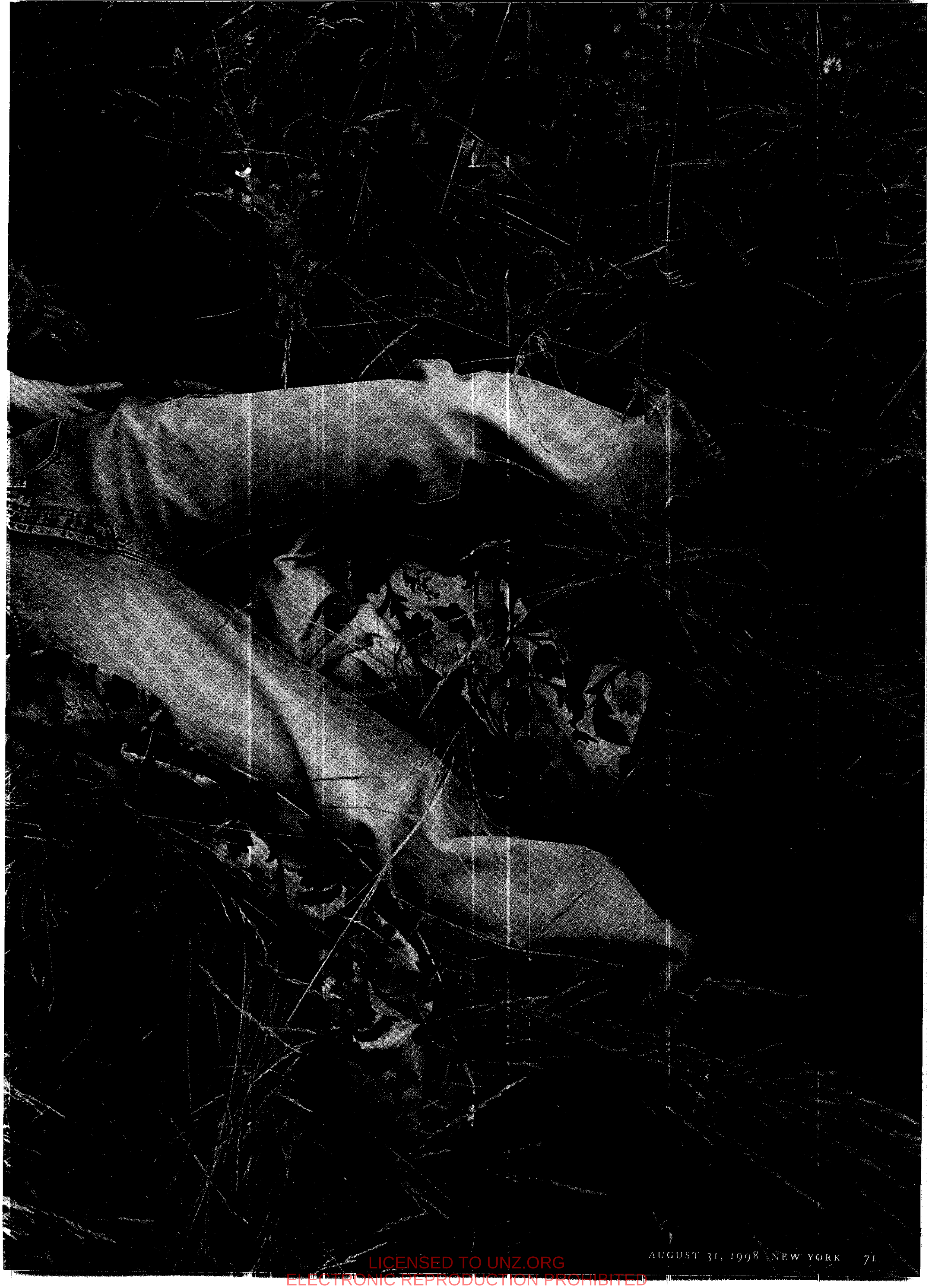
INNER MONGOLIA: Sweater by Narciso Rodriguez, $1,475 at Bagutta and Barneys New York. Vest, $1,005 at Anna Sui New York. Hat, $2,505 at Yohji Yamamoto New York.



BUNNY LASS: Top, $265, and skirt, $1,460, by Jean Paul Gaultier at Saks Fifth Avenue. Coat by Cheap & Chic by Moschino, $818 at Moschino New York and Beverly Hills. Boots, $640 at Holland & Holland.

ALL THE TRIMMINGS: By Jean Paul Gaultier: turtleneck, $290 at Barneys New York; V-neck sweater, $265 at Barneys New York; kimono, $14,750 at Bloomingdale's; skirt, $300 at Henri Bendel and Bloomingdale's. Boa in hair, $1,250,at Valentino New York and Beverly Hills. Bag, $1,650 at Fendi New York. Mittens by Chanel, $490 at Bergdorf Goodman. Boots by Manolo Blahnik, $1,950 at Barneys New York and Bergdorf Goodman.

HEADS, YOU WIN: Jeans, $48 at Guess? Cardigan by Paul Smith Women, $590 at Barneys New York and Saks Fifth Avenue. Kimono, $41,840 at Dolce & Gabbana. Shawl by Dolce & Gabbana, $3,020 at Dolce & Gabbana and Bergdorf Goodman. Shoes by Jean Paul Gaultier.



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On the hanger they look like geometry puzzles, but on the body, these innovative, architectural clothes take on the most feminine, beguiling shapes.

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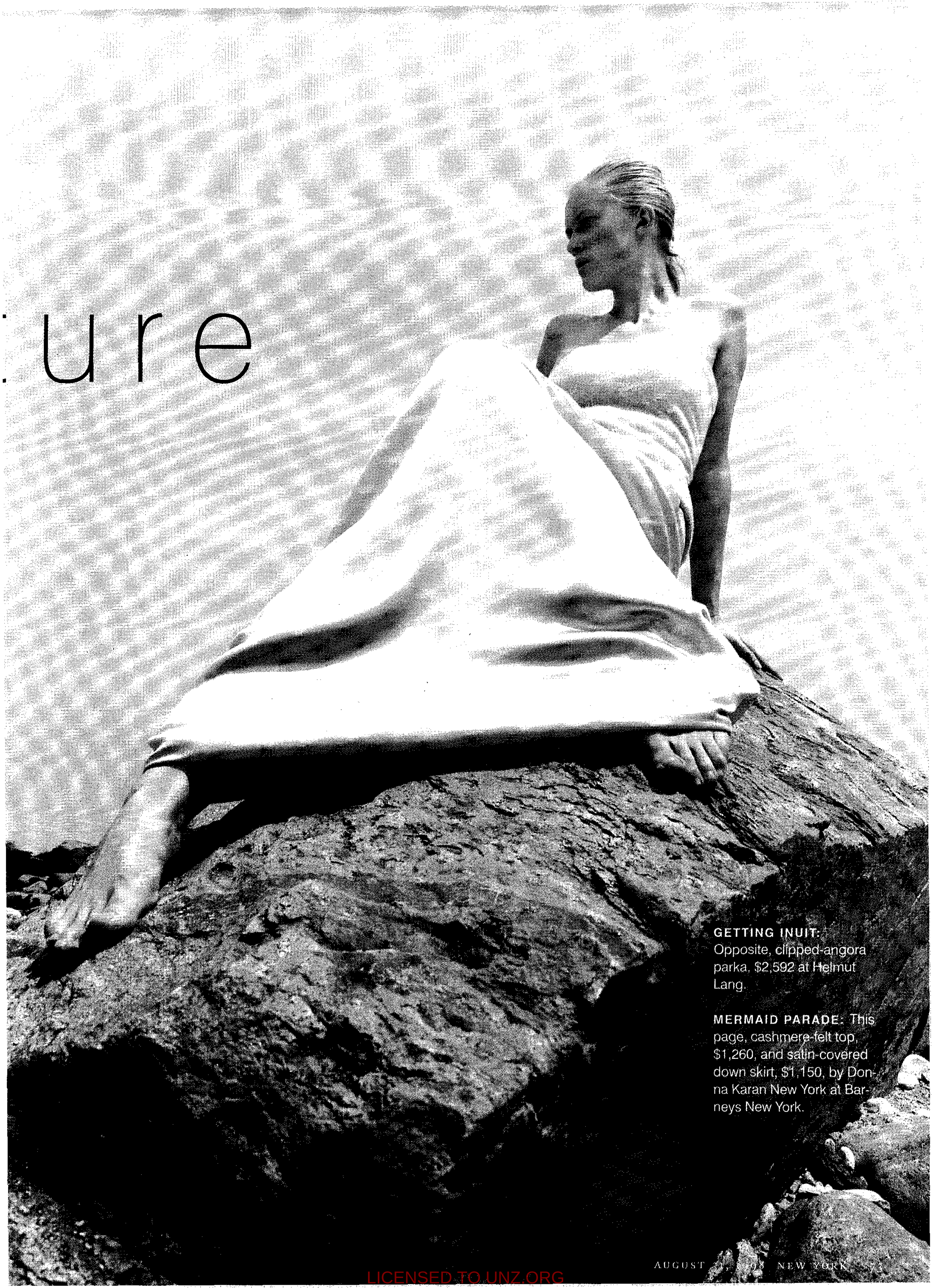
Hair by Fred van de Bunt for Nubest & Co. Salon, Manhasset, New York; makeup by Ayako for NARS Cosmetics.

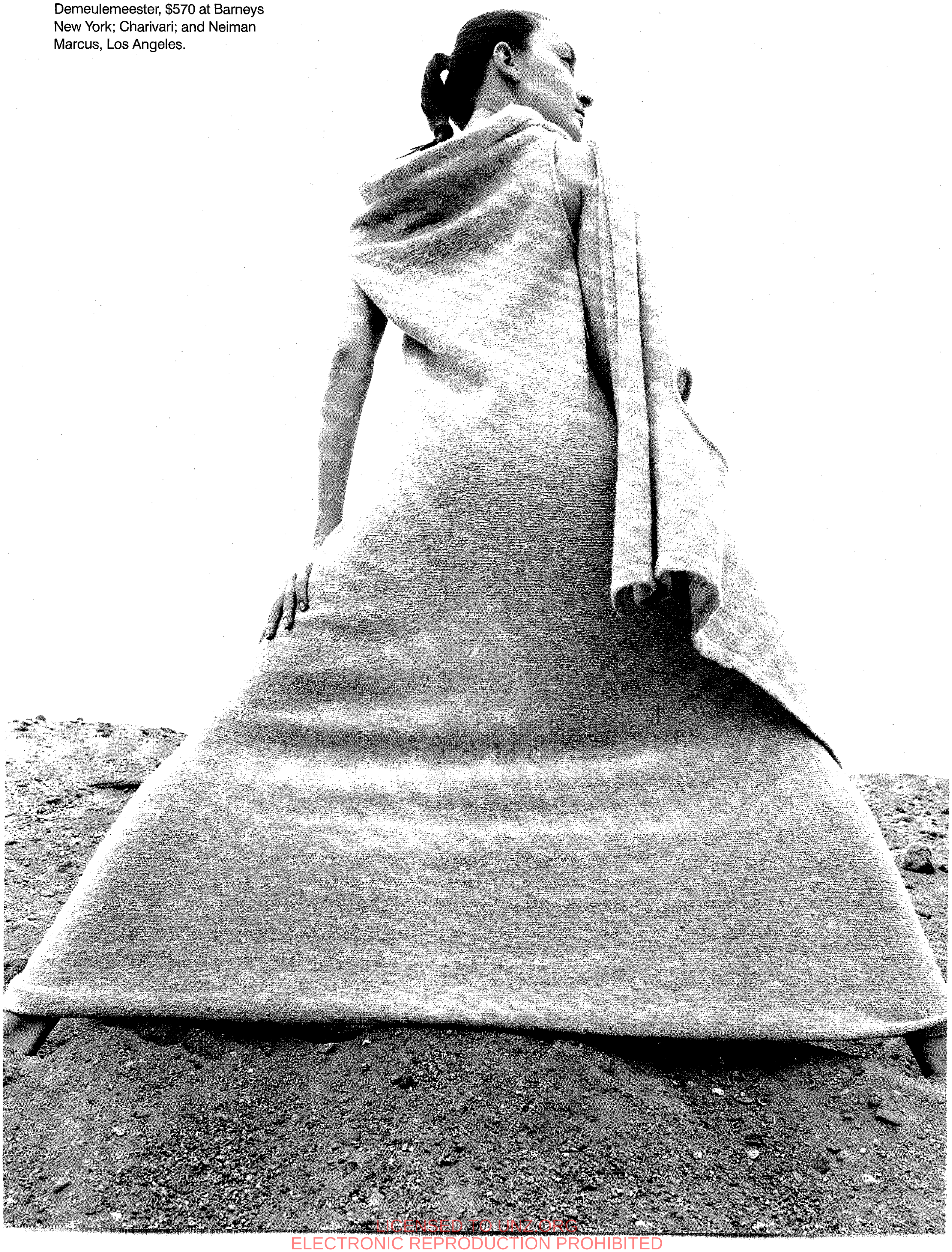
ure



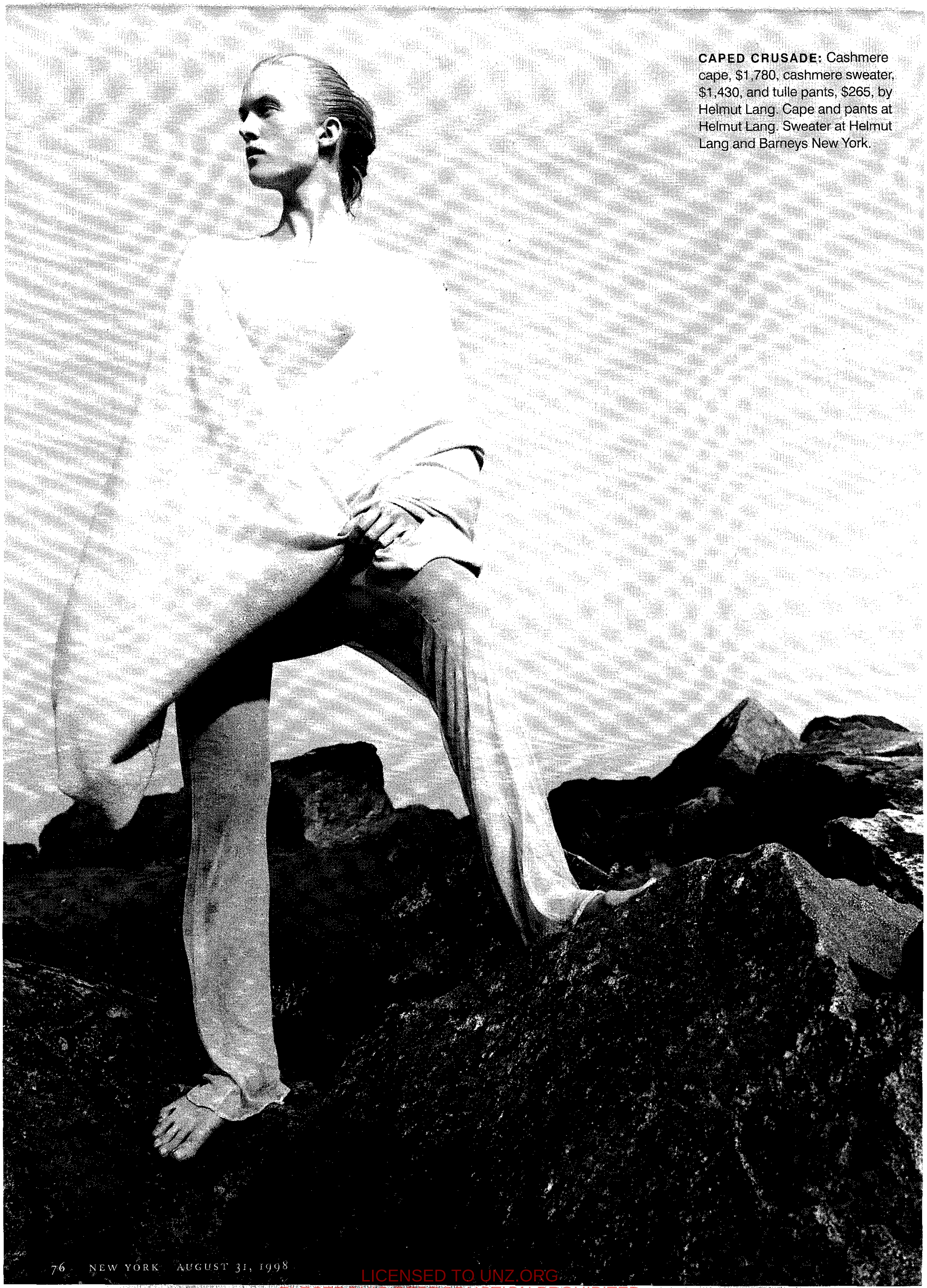
GETTING INUIT: Opposite, clipped-angora parka, $2,592 at Helmut Lang.

MERMAID PARADE: This page, cashmere-felt top, $1,260, and satin-covered down skirt, $1,150, by Donna Karan New York at Barneys New York.

WRAP IMPRESARIO: Knit wrap dress with five armholes by Ann Demeulemeester, $570 at Barneys New York; Charivari; and Neiman Marcus, Los Angeles.

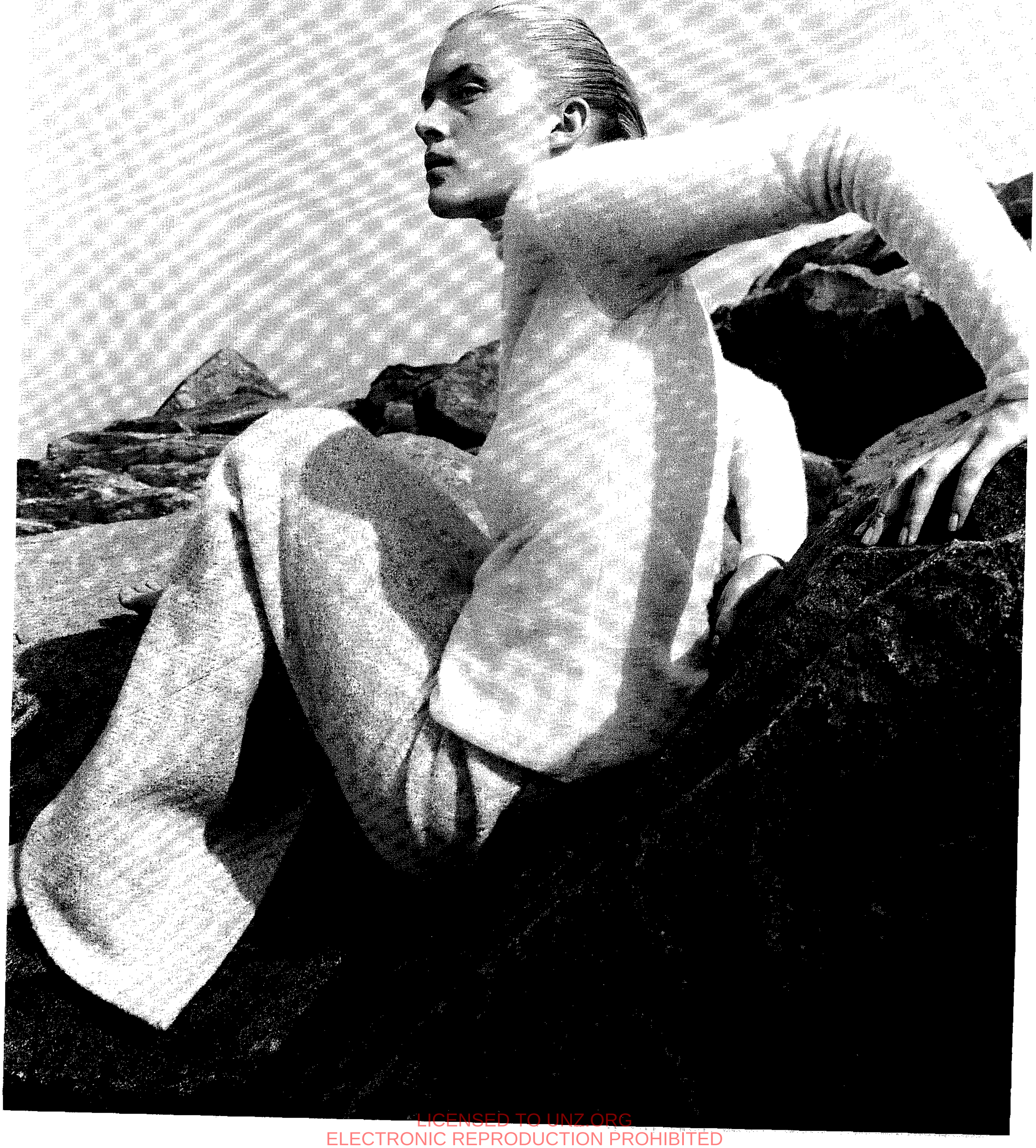


FLUID DYNAMICS: Cashmere dress by Yohji Yamamoto, $4,005 at Yohji Yamamoto and to order at *Bergdorf Goodman*.

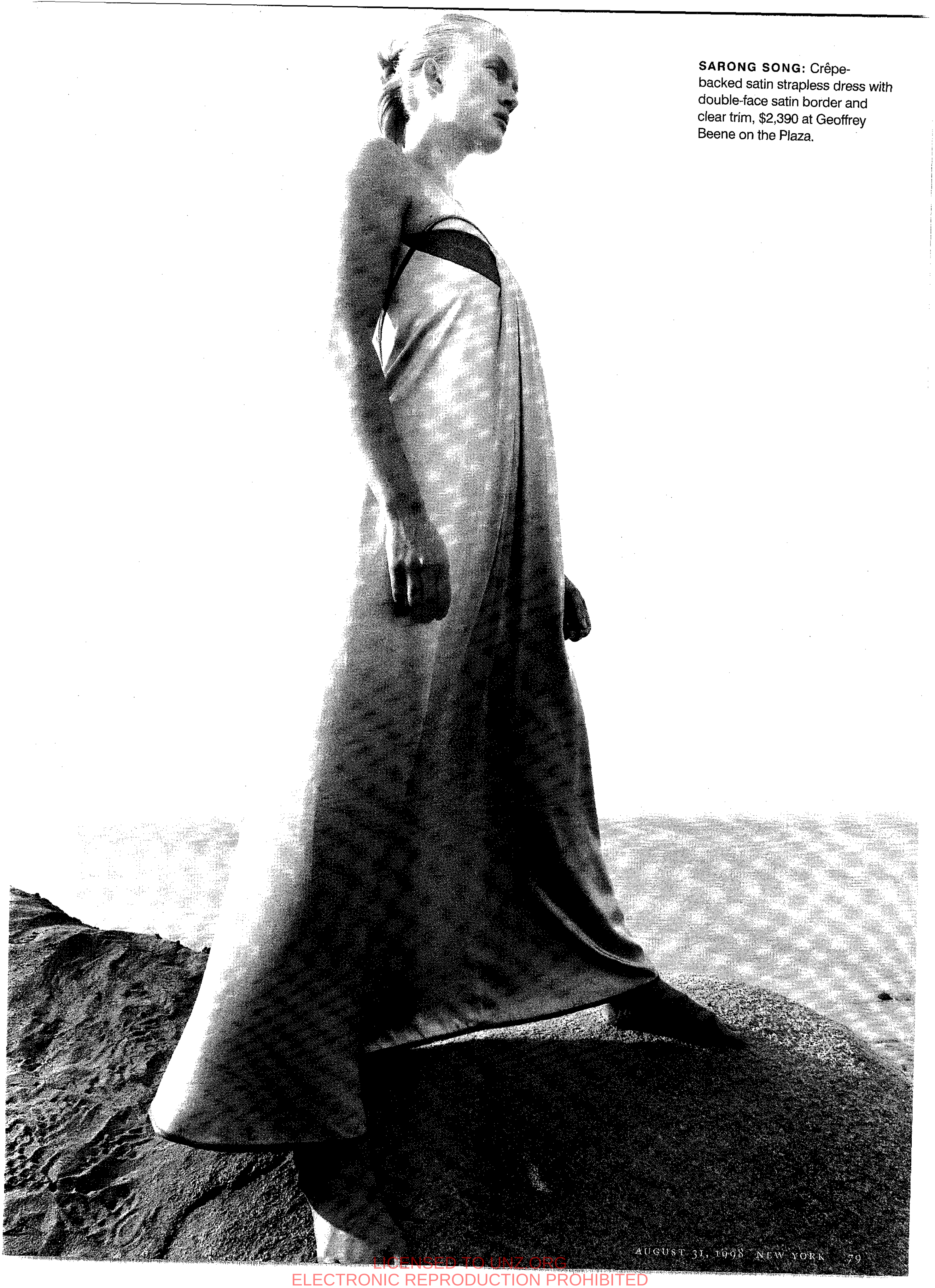


CAPED CRUSADE: Cashmere cape, $1,780, cashmere sweater, $1,430, and tulle pants, $265, by Helmut Lang. Cape and pants at Helmut Lang. Sweater at Helmut Lang and Barneys New York.

SHADES OF GRAY: Cashmere pullover, $1,120, and wool skirt, $875, by Jil Sander at Jil Sander, Atlanta; Barneys New York; and Linda Dresner.



SETTING SAIL: Satin tank dress by Calvin Klein, $1,750 at Calvin Klein; Lord & Taylor; Neiman Marcus, Los Angeles; and Saks Fifth Avenue.



SARONG SONG: Crêpe-backed satin strapless dress with double-face satin border and clear trim, $2,390 at Geoffrey Beene on the Plaza.

"I wear the kind of clothes you have to wear when you're lugging equipment. All of us in the band wear similar clothes—maybe that's how we became friends initially." —TINA CANELLAS, GUITARIST-SINGER, THE PRISSTEENS

face

EASY LOW-RIDERS: From left, on Tina Canellas, guitarist-singer, jacket by Tommy Jeans, $78 at Macy's and Stern's; tank, $9 at the Gap; pants by Daryl K, $375 at Daryl K, Intermix, and Untitled; shoes, $98 at Banana Republic. On Joe Vincent, drummer, jacket by Versus by Versace, $1,100 at Versus Boutiques; shirt by John Bartlett, $740 at Untitled New York and to order at Barneys New York; jeans by Nautica, $49.50 at Lord & Taylor and Macy's; boots by Patrick Cox, $435 at Patrick Cox. On Lori Yorkman, lead singer, top, $130, and pants, $685, by Daryl K at Daryl K, Bloomingdale's, and Intermix; boots by Costume National, $365 at Costume National, Barneys New York, and Traffic, Los Angeles. On Leslie Day, guitarist, top by K-189 by Daryl K, $160 at Daryl K, Barneys New York, and Bloomingdale's; pants by K-189 by Daryl K, $146 at Daryl K, Barneys New York, and Scoop; boots, $98 at Enzo Angiolini; jacket by GUESS? Leather, $300 at GUESS? and Macy's. Makeup by Ayako for NARS Cosmetics.

"I like to wear classic fabrics but then change it up. It's tradition with a tinge of unrest." —JAMES CARTER, SAXOPHONIST

he music

[illegible] New York musicians from uptown and down, and all along [illegible] do a little improvisational dressing. On the following pages [illegible] personal interpretations of the season's best fashions.

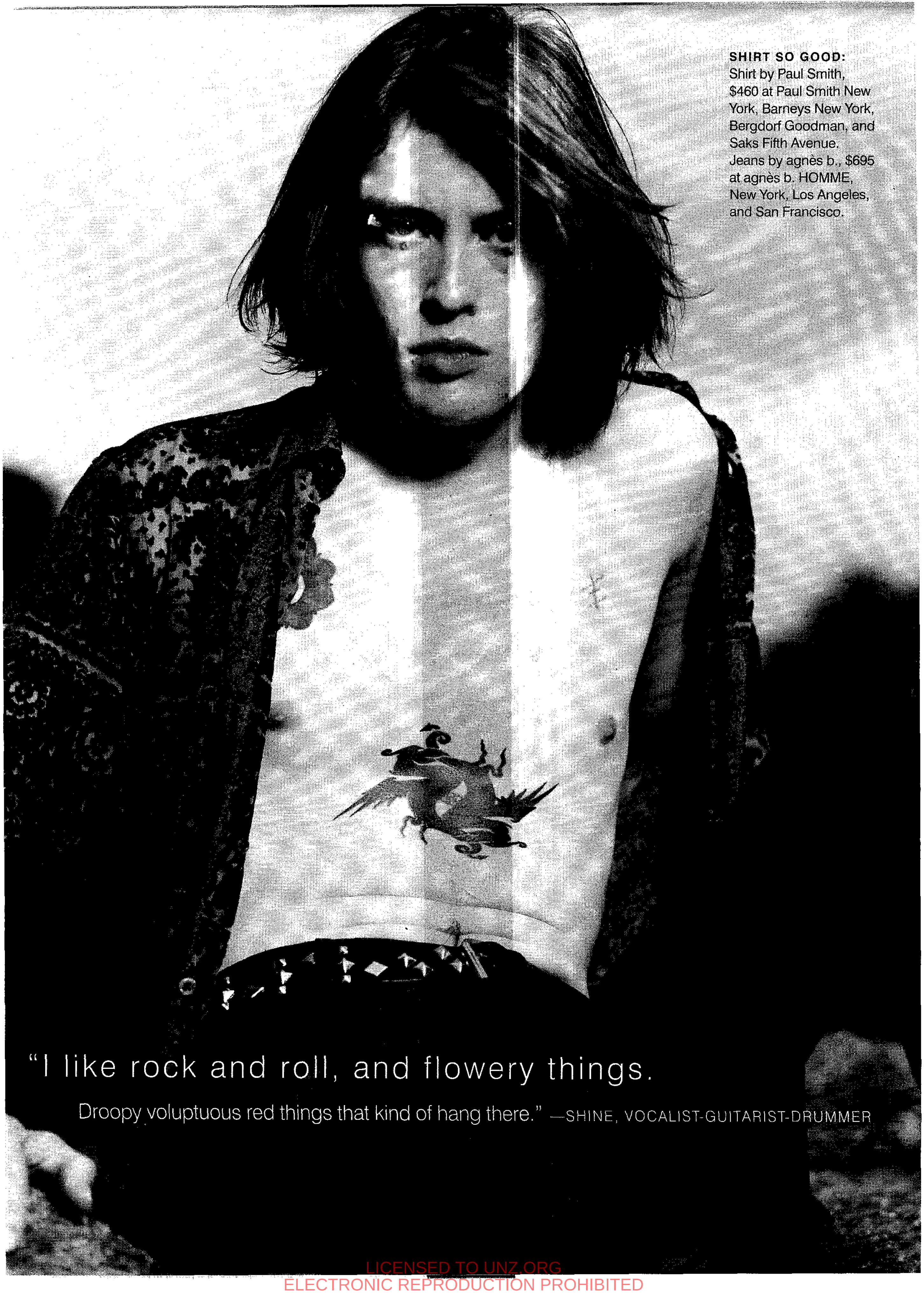
photographed by **martha camarillo**

Hair by Dennis DeVoy for Garren New York; makeup by Ayako and Nick Barose for NARS Cosmetics. Menswear stylist: Vincent Boucher. Menswear associate: Chris Kavanaugh.

"I like fine lines and nothing overly daring. Andrea does, too, but she wears the real thing, and I've always got a copy."
—HELEN MARCOVICCI CARROLL, TORCH SINGER

SHINY HAPPY PEOPLE: This page, left, on Andrea Marcovicci, dress by Bill Blass, $2,400 at Bergdorf Goodman, Lord & Taylor, and Saks Fifth Avenue; diamond earrings and sapphire-and-diamond ring at Cartier Fifth Avenue and Trump Tower. Right, on Helen Marcovicci Carroll, jacket, $12,560, bodysuit, $2,170, and skirt, $8,495, at Giorgio Armani; shoes by Richard Tyler, $290 at Bergdorf Goodman and Saks Fifth Avenue; yellow-diamond ring and bracelet at Cartier Fifth Avenue and Trump Tower; The Nudes hosiery by Donna Karan, $15 at Bloomingdale's, Lord & Taylor, and Macy's.

Photographed in the Oak Room at the Algonquin Hotel



SHIRT SO GOOD: Shirt by Paul Smith, $460 at Paul Smith New York, Barneys New York, Bergdorf Goodman, and Saks Fifth Avenue. Jeans by agnès b., $695 at agnès b. HOMME, New York, Los Angeles, and San Francisco.

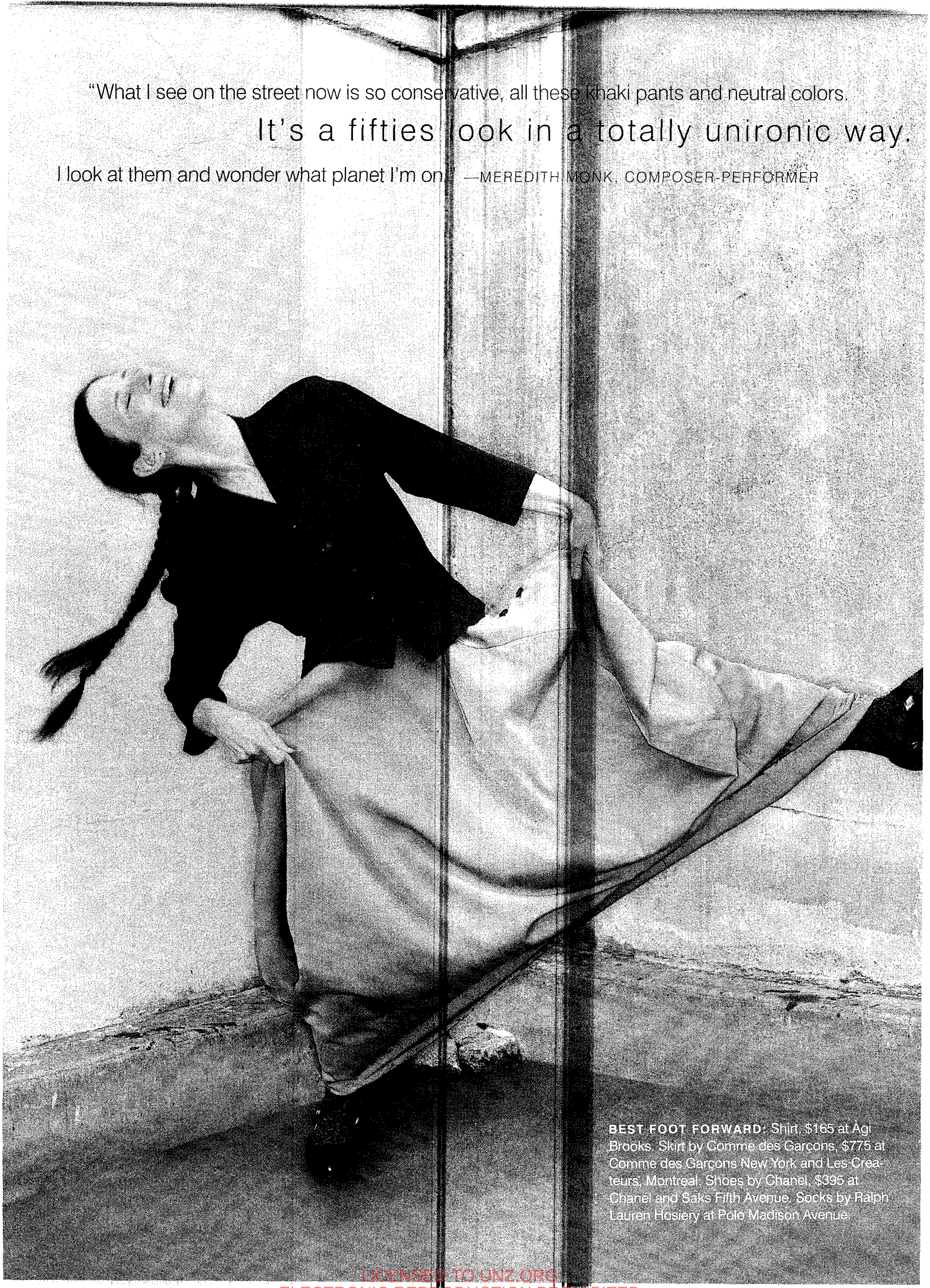
"I like rock and roll, and flowery things.

Droopy voluptuous red things that kind of hang there." —SHINE, VOCALIST-GUITARIST-DRUMMER

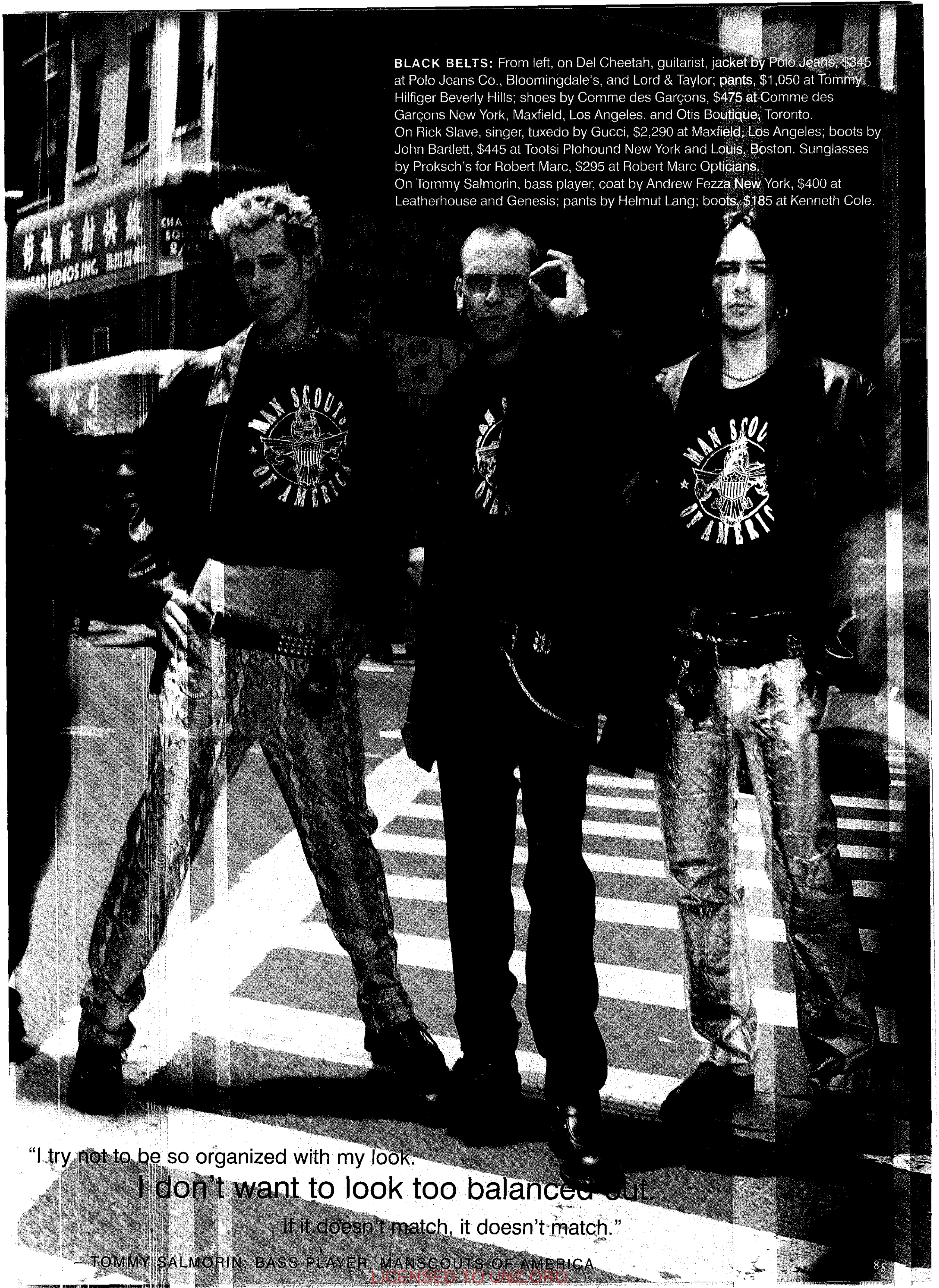
"What I see on the street now is so conservative, all these khaki pants and neutral colors.

It's a fifties look in a totally unironic way.

I look at them and wonder what planet I'm on." —MEREDITH MONK, COMPOSER-PERFORMER



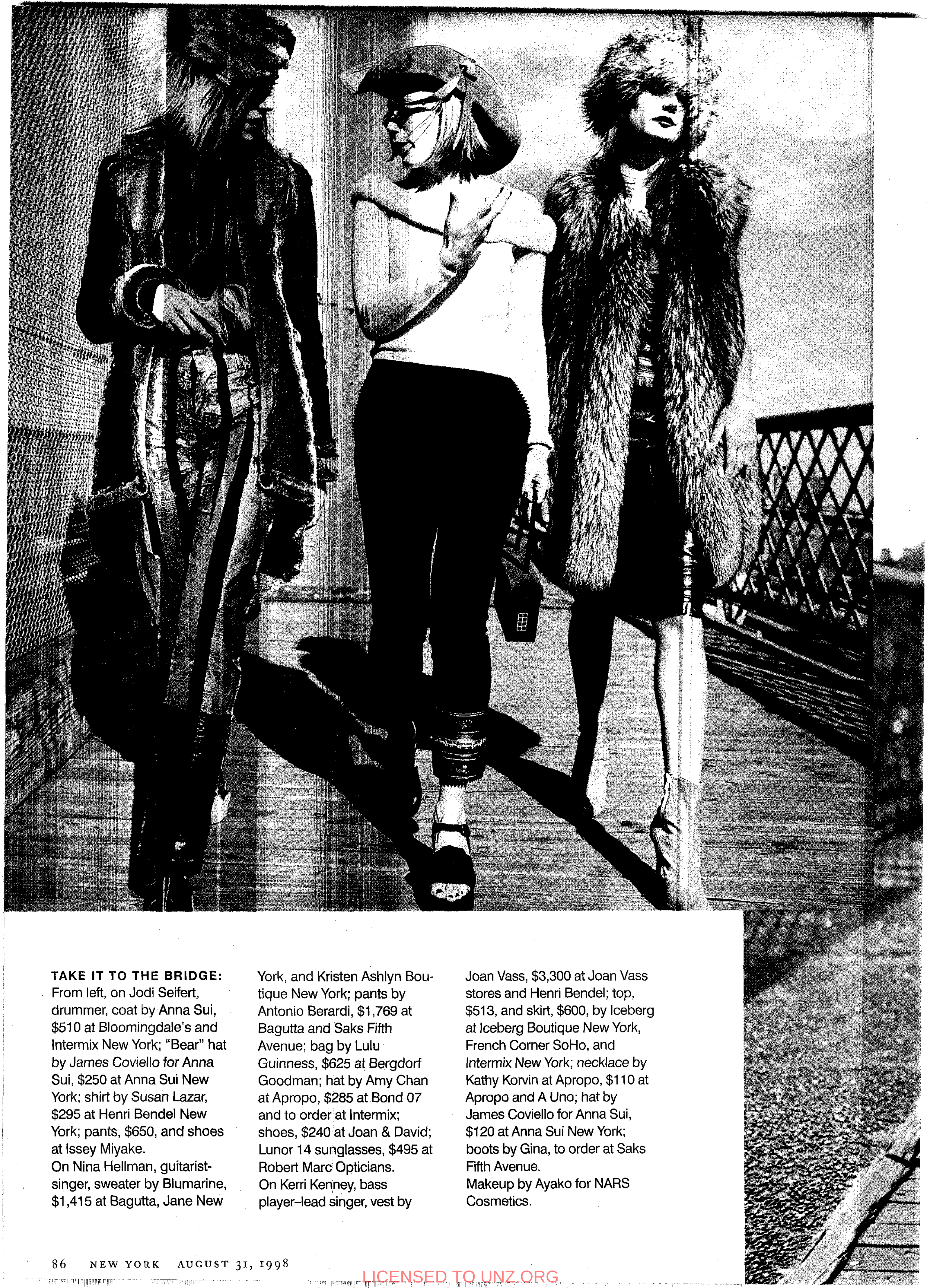
BEST FOOT FORWARD: Shirt, $165 at Agi Brooks. Skirt by Comme des Garçons, $775 at Comme des Garçons New York and Les Createurs, Montreal. Shoes by Chanel, $395 at Chanel and Saks Fifth Avenue. Socks by Ralph Lauren Hosiery at Polo Madison Avenue.



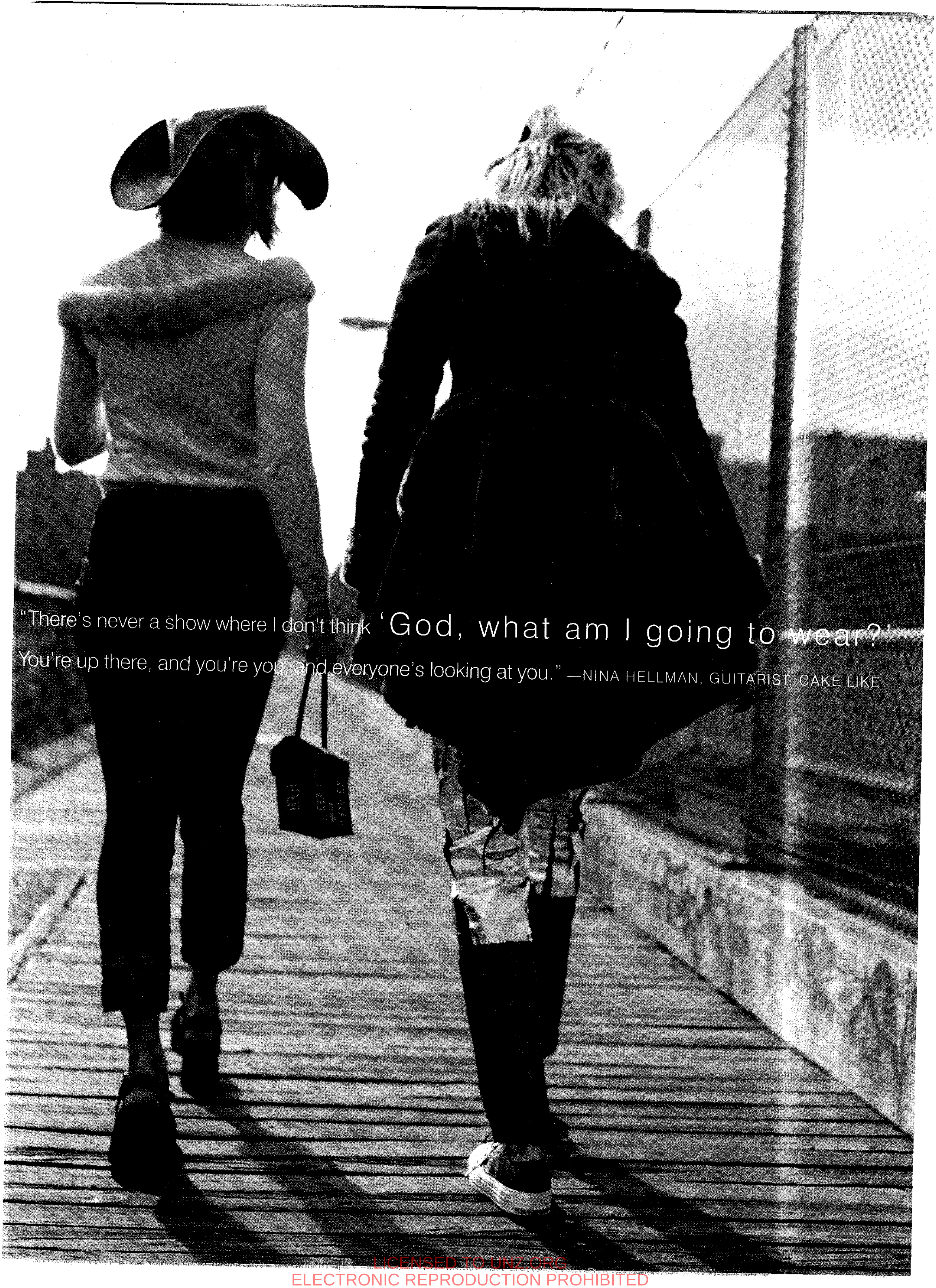
BLACK BELTS: From left, on Del Cheetah, guitarist, jacket by Polo Jeans, $345 at Polo Jeans Co., Bloomingdale's, and Lord & Taylor; pants, $1,050 at Tommy Hilfiger Beverly Hills; shoes by Comme des Garçons, $475 at Comme des Garçons New York, Maxfield, Los Angeles, and Otis Boutique, Toronto.
On Rick Slave, singer, tuxedo by Gucci, $2,290 at Maxfield, Los Angeles; boots by John Bartlett, $445 at Tootsi Plohound New York and Louis, Boston. Sunglasses by Proksch's for Robert Marc, $295 at Robert Marc Opticians.
On Tommy Salmorin, bass player, coat by Andrew Fezza New York, $400 at Leatherhouse and Genesis; pants by Helmut Lang; boots, $185 at Kenneth Cole.

"I try not to be so organized with my look.
I don't want to look too balanced out.
If it doesn't match, it doesn't match."

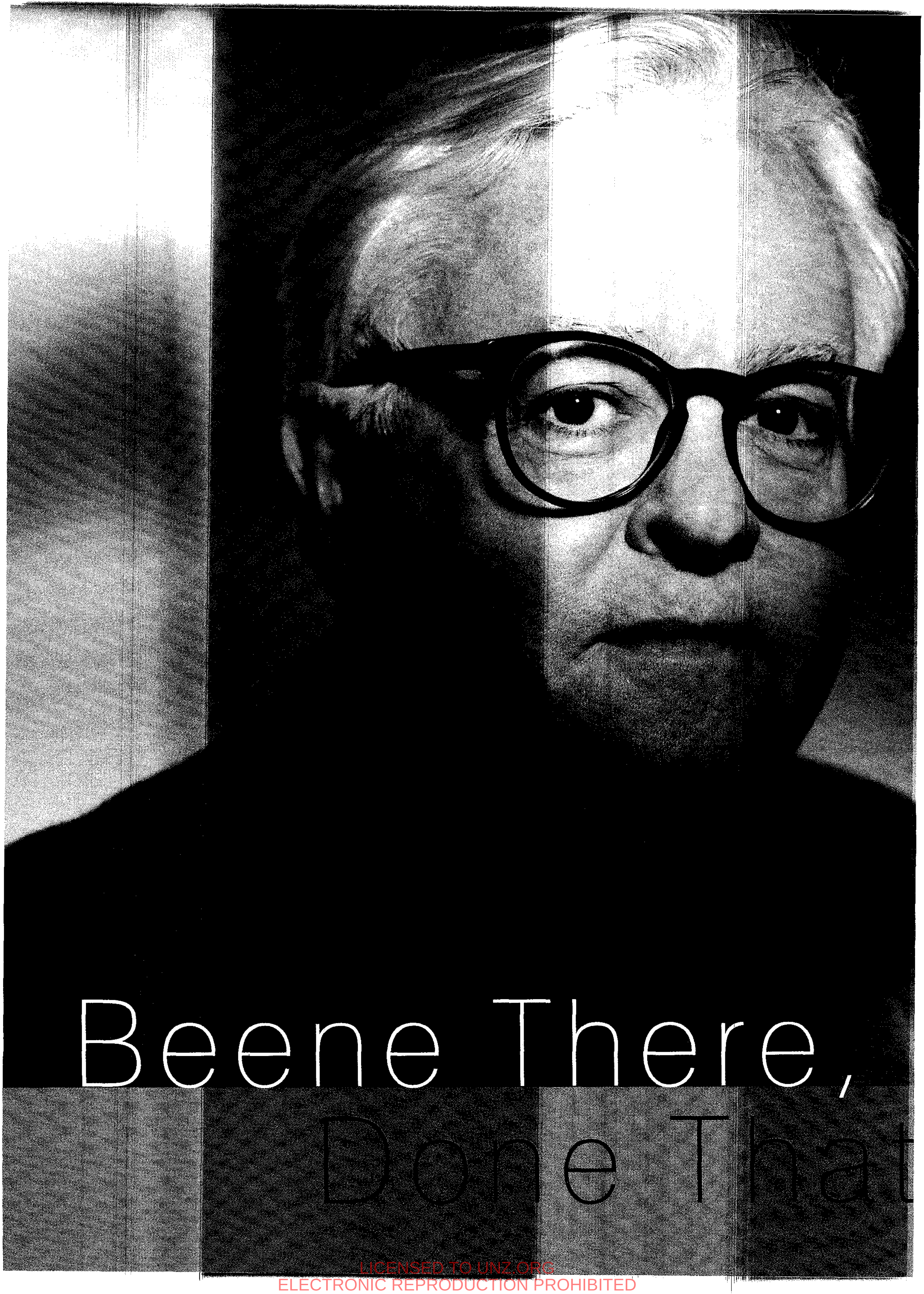
—TOMMY SALMORIN, BASS PLAYER, MANSCOUTS OF AMERICA



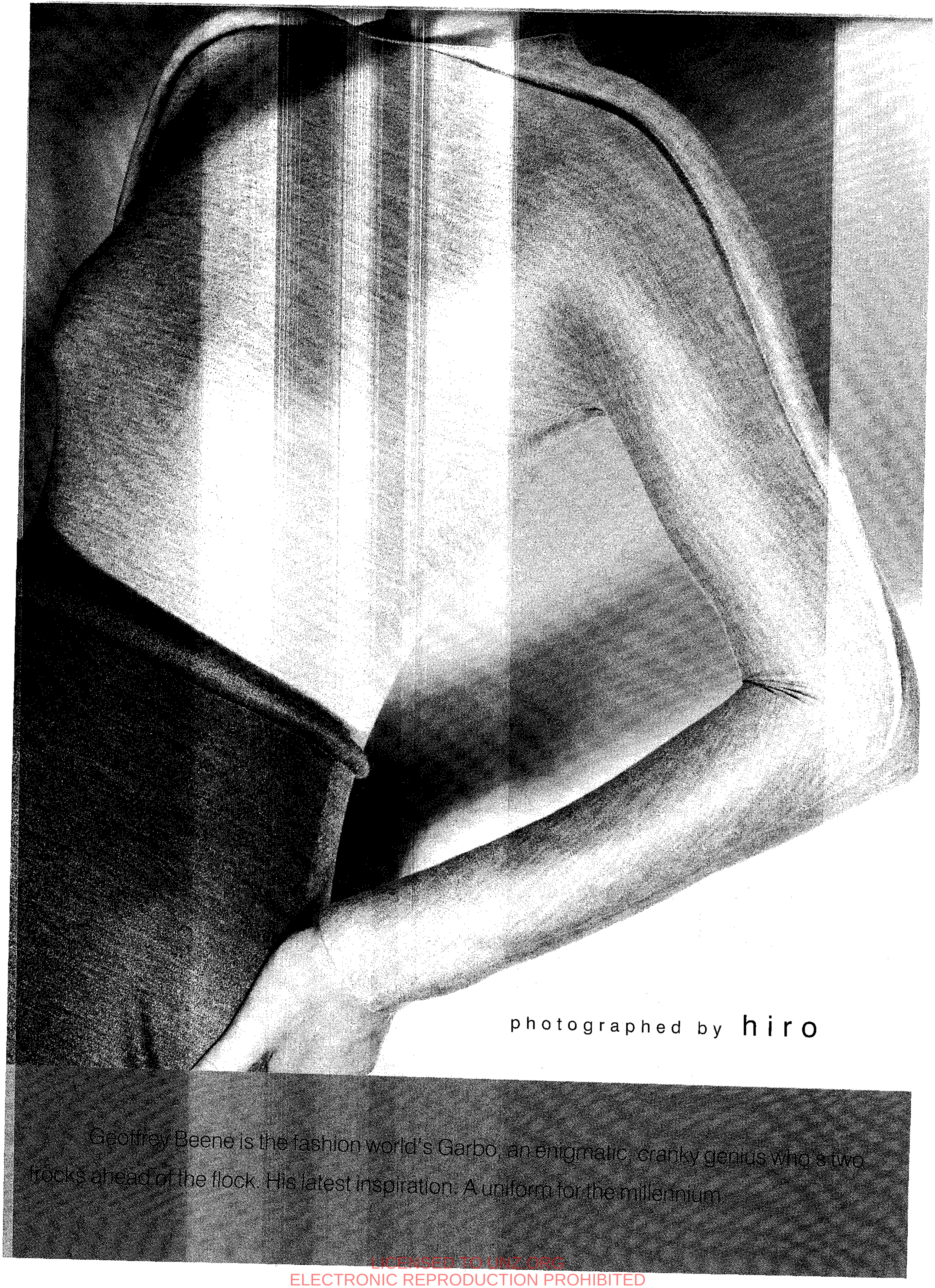
TAKE IT TO THE BRIDGE: From left, on Jodi Seifert, drummer, coat by Anna Sui, $510 at Bloomingdale's and Intermix New York; "Bear" hat by James Coviello for Anna Sui, $250 at Anna Sui New York; shirt by Susan Lazar, $295 at Henri Bendel New York; pants, $650, and shoes at Issey Miyake.
On Nina Hellman, guitarist-singer, sweater by Blumarine, $1,415 at Bagutta, Jane New York, and Kristen Ashlyn Boutique New York; pants by Antonio Berardi, $1,769 at Bagutta and Saks Fifth Avenue; bag by Lulu Guinness, $625 at Bergdorf Goodman; hat by Amy Chan at Apropo, $285 at Bond 07 and to order at Intermix; shoes, $240 at Joan & David; Lunor 14 sunglasses, $495 at Robert Marc Opticians.
On Kerri Kenney, bass player–lead singer, vest by Joan Vass, $3,300 at Joan Vass stores and Henri Bendel; top, $513, and skirt, $600, by Iceberg at Iceberg Boutique New York, French Corner SoHo, and Intermix New York; necklace by Kathy Korvin at Apropo, $110 at Apropo and A Uno; hat by James Coviello for Anna Sui, $120 at Anna Sui New York; boots by Gina, to order at Saks Fifth Avenue.
Makeup by Ayako for NARS Cosmetics.



"There's never a show where I don't think 'God, what am I going to wear?' You're up there, and you're you, and everyone's looking at you." —NINA HELLMAN, GUITARIST, CAKE LIKE



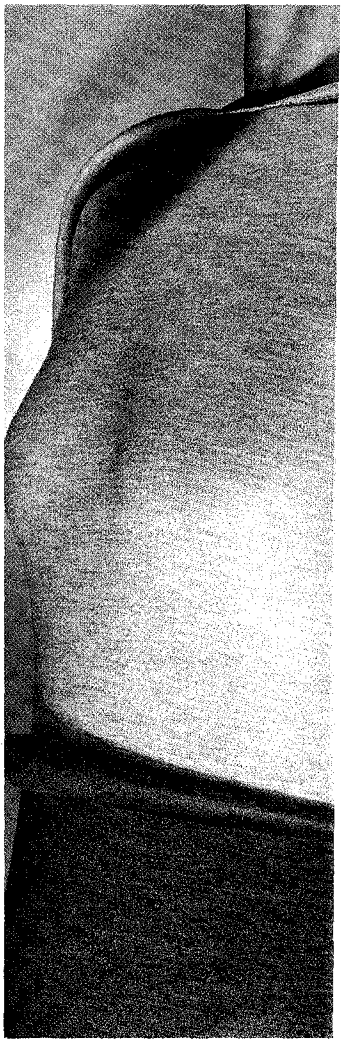
Beene There, Done That



photographed by **hiro**

Geoffrey Beene is the fashion world's Garbo, an enigmatic, cranky genius who's two frocks ahead of the flock. His latest inspiration: A uniform for the millennium.

text by bob morris



IT'S A WARM SPRING MORNING THREE DAYS BEFORE THE showing of Geoffrey Beene's fall collection, and the front room of his work studio is as serene as a pond in summer. "Don't be deceived," Beene tells me. "Under every swan is a pair of webbed feet paddling madly." Still, the quiet way he's giving directions and shuffling about in his exquisitely appointed artist's cocoon above West 57th Street, far from the noisy rush of the garment district and the brassy hoopla of Fashion Week, seems remarkable to me. "Oh, I learned early on about screaming on Seventh Avenue," Beene explains in his hushed southern drawl, while behind a lacquered black screen tailors and pressers bustle happily, finishing some of the year's most important designs. "It was always distasteful to me, so I've had to make my own rules, and one of them is not raising one's voice."

Beene, known universally as Mr. Beene, has always made his own rules as New York's de facto genius designer. His love for exquisite yet practical fabrics, his handcrafted perfectionism, his seamlessly executed modern ideas (often without seams), his whimsy, his unfettered imagination, and his loving attention to the curving lines of the female body have created a cult of critics, customers, and fashion students alike.

"He is without a doubt the most creative talent there is in design in this country," says Grace Mirabella, former *Vogue* editor and longtime Beene acolyte. "He's the only one designing clothes for the new millennium."

Indeed, the end of the century has weighed on Beene's mind lately. "These last ten dresses in the show will be called 'Addressing the Millennium,' " he says as he leads me to a rack of ingenious dresses of wool and silk jersey wrapped with raised seams that look like tubing. "These dresses confirm my belief in the great sensuality of the female form," he intones reverentially. "They suggest movement, even when still."

Extending a small, freckled hand from his rotund body, he lovingly fondles his creation, which stirred up a palpable ripple of excitement from fashion editors around the world. In fact, his uniform for the next millennium came about by accident only weeks earlier, while he was adjusting the way a coat hung with his tailor. "It's another way of defining the body," he says. "It exclaims the body."

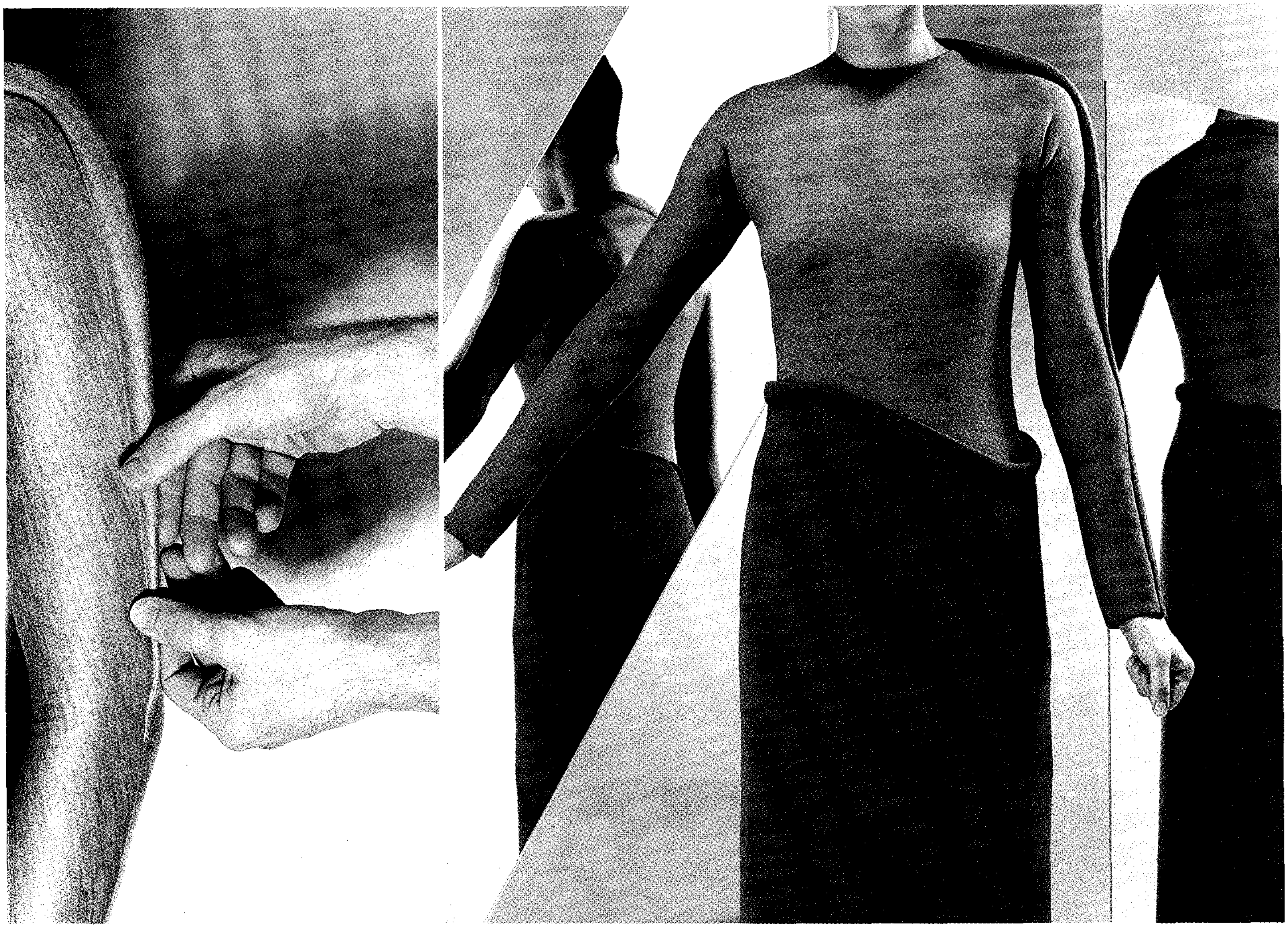
"Wow," I exclaim appropriately. "Wonderful."

"HE'S MODERN," BERNADINE MORRIS, THE FORMER FASHION WRITER for the New York *Times,* tells me later. "He never repeats himself. He's an absolute treasure." Robin Biddle Duke dresses almost exclusively in Beene's clothes. "He doesn't get caught up in trends," she says. "I think he has the respect of everyone in the design world." Of course, respect is one thing. Love is another. In February, when Beene received the Lifetime Achievement Award from the Council of Fashion Designers of America, Kim Hastreiter, the editor of *Paper* magazine, presented it to him at the end of a long, long night. *Women's Wear Daily* (which has been feuding with Beene on and off since 1967, when he refused to preview Lynda Byrd Johnson's wedding dress) suggested, in a rare mention it has given him in the past fifteen years, that Hastreiter was the only editor in town still on speaking terms with the "high-minded" designer. Her tribute to him was in verse. It was late, and the crowd was fleeing as she read it, lending a bittersweet taste to the evening.

"I don't think the members of that organization even know what verse is," Beene tells me.

Despite their reverence, he doesn't think much of his fellow designers or the CFDA, which has dubbed him Designer of the Year more than once. Nor does he approve of the way the CFDA Awards have pumped up the industry's presence to make fashion splashy enough for TV. "When we had the Coty Awards, it was by invitation only," says Beene, who received eight Cotys between 1964 and 1982. "You couldn't pay to attend. It was really elegant. Now the CFDA has turned fashion into entertainment."

Stan Herman, the president of the CFDA, has never been invited to one of Beene's fashion shows, although he admires his



MAKING THE SEAM: Left, silk-jersey dress with raised-seam detailing, about $2,200 at Geoffrey Beene on the Plaza. Right, long wool-jersey dress with raised-seam detailing, about $2,200 at Geoffrey Beene on the Plaza.

work tremendously. "He's sort of the Garbo of designers," Herman says. "I say hello and he just grunts. I can pick up the phone and talk to Donna or Ralph or Calvin. Bill and Oscar are approachable and accessible, too. But Geoffrey Beene is Mister Beene, and that sums it up. I wish he were more open. It would be lovely to know him."

I was feeling the same way when I started out with Beene. Unfortunately, the designer, who reserves his charm for his longtime admirers, doesn't trust many reporters, and like Norell and Galanos, he wants his clothes to do all the speaking for him. Who he really is, he clearly feels, isn't anyone's business. That's perfectly reasonable, of course. In an age where most designers have learned to be show people in order to move the merch, he's disconcertingly serious about his art.

"He lives in his own sheltered world and shows people what he wants to show them," a former employee tells me. "And I think he should be left alone to be what he is, because there's so few designers like him left."

Despite his reticent nature, Beene was a household name in the sixties, when he began his own company. He had licensing deals before anyone else—including one for the shockingly populist poly-blend Van Heusen shirts that are still on the market today. Fragrances, sunglasses, home furnishings, everything but jeans—he has licensed them all. Not much worked out in the end. Beene, who says he hates business, is too controlling to trust someone to run things for him. Without ever having a solid manager over the years to invest strategically, protect him, and let him be the high-minded artist, he ended up fumbling. In the end, he came to succeed brilliantly at controlling every element of his design and construction while refusing to play ball with the fashion press.

"He wants to be appreciated," says Bernadine Morris, "and if people are not respectful, he writes them off." Sometimes he tries to ensure their respect in advance. "I was exhausted after trying to attend one of his shows," says a fashion reporter who writes for *Newsweek* and the New York *Times*. "I kept getting calls about what exactly I was planning to write. I finally gave up."

John Fairchild, the publisher of *Women's Wear Daily*, would not return calls to comment on his feud with Beene, which was renewed ten years after the Lynda Byrd Johnson flap when Beene allegedly tried to dictate which *WWD* writer would look at his collections. Beene contends that the real cause was his refusal to allow *W* to photograph his home because he'd already promised it to *Architectural Digest*. (In an interview with *New York* in 1996, Fairchild insisted that while *WWD* wanted to cover Beene's collection, it was never invited. "We can't be sending spies everywhere," Fairchild said.) Whatever the reason, his exclusion from *Women's Wear Daily* for so many years has hurt business. It has also made Beene's name less appealing to licensees. "You have to *sell* the stuff," Grace Mirabella says. "Are you gonna keep it a secret?"

It can't help that Beene is now having trouble with *Vogue,* too, where his first collection got a cover in 1963. "He's very strange," an editor there says. "You have to bow and scrape to him." Anna Wintour didn't return my phone calls, but Bernadine Morris recalls Wintour's coming to New York from British *Vogue* prepared to admire the master. "I remember seeing her in one of his dresses at an event, and she looked adorable," Morris says. "Then something happened. I think he told her that she really didn't appreciate American fashion."

He tells me the same thing. "I can't deal with them, and I don't want to," he says. "I haven't been in *Vogue* for four years because I wouldn't get into grunge. I don't do trends. If you have a different point of view, then you're not part of their story."

He sighs, folds his hands against his band-collar shirt, and looks out the window at the passing parade of refined executives on West 57th Street, far, far away from the fashion district, where his large production facility and showroom are located.

"I don't like being in disagreement with *anyone,*" he adds about Fairchild and Wintour. "But when you meet people like those two, you just have to handle them as best you can. It's better not to renew my association." And so, despite attempts, associations have not been renewed.

> "I have survived the onslaught of differences," says Beene of his battles with Fairchild, Wintour, and Vreeland over the years. "It's a tough fight, but I won."

"I have survived the onslaught of differences," says Beene, who didn't get along with Diana Vreeland either. "It's a tough fight, but I won."

THE FOLLOWING DAY, I HAVE BEEN INVITED TO BEENE'S STUDIO TO watch Amy Fine Collins, a muse and favorite customer, try on some of the new collection.

"Mr. Beene alone dares to look into the future," Collins whispers to me. "Everyone else is looking back." A writer for *Vanity Fair* with a pixie haircut, a vast collection of Manolo Blahnik shoes, and an advanced degree in art history, she is cooing over the millennium dresses.

"This," she says of a jumper with a translucent horsehair strip at chest level, "is an important dress." It's hard to disagree. With her reed-thin body, she looks important in each daring design, from the orange cloak made of the silk used by the Vatican to the crêpe-jersey cocktail dress with a clear plastic strap in back that seems a little more Rudi Gernreich than I would care to suggest, given how often Beene remarks about others' copying his ideas. ("Versace was the worst!" he says.)

By now, Collins seems almost giddy. She moves across the shiny floor with a dancer's grace, and Beene, whose uncompromising designs aren't for the large of breast or wide of hip, looks elevated in her presence. He prides himself on having customers with taste and brains—Robin Biddle Duke, Agnes Gund, Patsy Tarr, Nancy Friday, Paloma Picasso—"modern" women with enough money to afford his prices, not frivolous ladies who lunch. Collins, he points out to me as she emerges from the dressing room in a dress of gray flannel and silver Lurex that is clinging to her body like vines around the trunk of a willow tree, has just given an art lecture "to some ladies from Greenwich" at Sotheby's.

"Wearing this is like being dipped in metallic paint," she says as she turns slowly under his owllike gaze. Around her neck is a giant scrunchie that makes her look like Queen Elizabeth I in a Buck Rogers movie. Beene (whose whimsical inventions have included sequined gowns with football numbers and images of Felix the Cat) recently discovered scrunchies at a street vendor's stand. He finds them amusing, and has made them his own by blowing them up to all sizes.

"I don't know if you're someone who wears scrunchies," he says to Collins. No, but she is aware of them. "I like to take something humble and make it rich," he says. Not long after that, he's gone. I thank his very formal P.R. man for calling me in to observe this fitting, and wonder if Beene and I might have lunch or take a walk together away from the clothes. The public-relations man doesn't know about that. He thinks it might be possible, though.

"Mr. Beene enjoys spontaneity," he says.

LIKE TRUMAN CAPOTE, WHO ALSO DEVELOPED A SHARP TONGUE AFTER coming to New York, Beene grew up in the South. He left Haynesville, Louisiana, in 1943, at the age of 16, to study medicine at Tulane in New Orleans. Three years later, he was working in the display department at I. Magnin in Los Angeles. After studying fashion design in New York for a year, he moved to Paris in 1948 to apprentice for a tailor who had worked for the couturier Edward Molyneux. He found the wildly imaginative dresses of Elsa Schiaparelli an inspiration. All of Paris was, in fact.

"In France, people think it's wonderful for you to be a designer," he says.

When he returned to New York to work for several design houses, he found that creativity wasn't always the point. In those years, designers were still under the thumb of owners, who dictated what would sell in very specific categories. It was an affirmation of his talent that Beene's name was printed in advertisements for Teal Traina, for whom he designed from 1954 to 1963.

When he left to start his own company in 1963, women's fashion in the United States was already breaking away from the formal strictures of French design that had dominated it through the fifties. Claire McCardell and others had started putting women in clothes that fit their sportier lives. Beene did, too. His first collection was a loose-fitting but still heavily constructed alternative to the larger "New Look" Dior-type dresses that defined fifties style here. The press called his collection youthful and fun-loving, and for the next few years, he defied conventions by using such unlikely sports fabrics as gray flannel and jersey in evening wear. It wasn't until the early seventies, though, that Beene's designs started meeting the needs of modern women who traveled and led active lives requiring day-to-night dressing. Suddenly, he was showing clothes that were fluid, new, ecstatic.

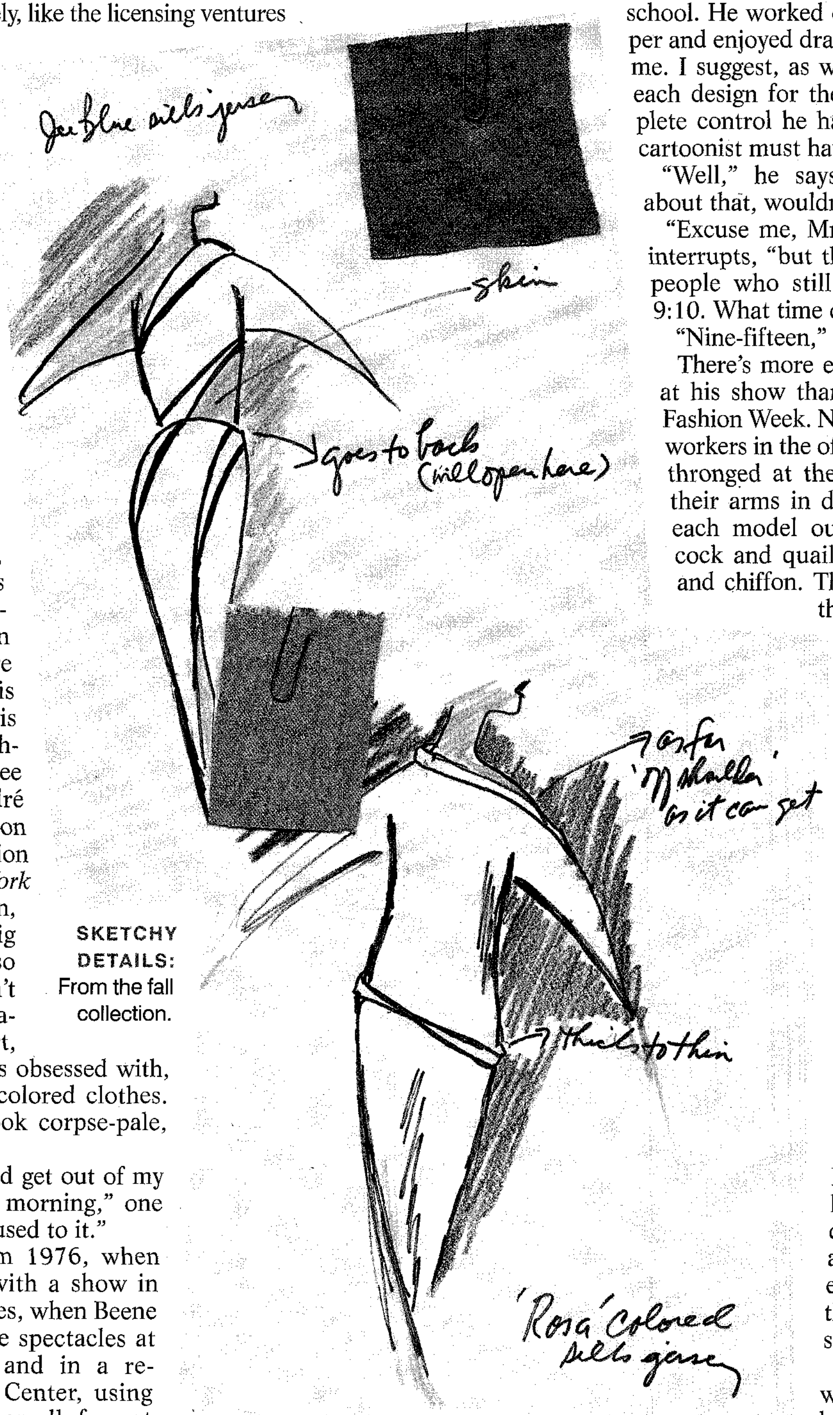
"It was goose-bumping," says Bernadine Morris, who still has dresses from Beene's secondary line, Beene Bag. "It was beautifully made sportswear," she says. "He's always been interested in construction." Unfortunately, like the licensing ventures that have come and gone since then, even as his powerful skills brought him endless acclaim and a 1981 appearance on *The Love Boat,* Beene lost Beene Bag. He was too retiring to push it properly.

"I just don't think it was well sold," Grace Mirabella said. "You really *have* to sell the stuff. But that's his personality. In fact, maybe that's what makes him such an amazing designer."

IT'S FRIDAY MORNING, AND a crowd of 100 editors, critics, and admirers has gathered in Beene's immaculate showroom on West 39th Street, where the first of two shows is about to start. Given his professional accomplishments, it's strange not to see Anna Wintour or André Leon Talley from *Vogue* on the guest list, not to mention anyone from *The New York Times Magazine.* But then, Beene's never been a big advertiser in magazines, so unspoken obligations don't apply. Models, none famous, many with the short, slick-backed hair Beene is obsessed with, dress quietly in somber-colored clothes. They are made up to look corpse-pale, with red lips.

"It's a bit 'Fuck you and get out of my way' for so early in the morning," one model tells me, "but I'm used to it."

This is a far cry from 1976, when Beene dazzled Europe with a show in Milan, or the early nineties, when Beene staged his wildly creative spectacles at the Equitable Theater and in a rehearsal hall at Lincoln Center, using real dancers. But this small format brings focus to the work in a genteel, old-school way that seems appropriate for the collection. Stylists and assistants greet Beene and receive only the most perfunctory of replies. He's anxious. As an artist who is constantly sketching, constantly coming up with ideas (most designers take a break from creating after their shows), he has never liked showing so much of his life's work in 25 minutes. He tells a model not to peek out at the audience waiting for the show to begin.


Ice blue silk jersey
skin
goes to back (will open here)
as far 'Mhalla' as it can get
thick to thin
'Rosa' colored silk jersey

SKETCHY DETAILS: From the fall collection.

"We don't want this to seem like a high-school production," he says.

Beene, of course, wasn't an actor in high school. He worked on the school newspaper and enjoyed drawing cartoons, he tells me. I suggest, as we look at drawings of each design for the show, that the complete control he had over the page as a cartoonist must have been appealing.

"Well," he says, "you would know about that, wouldn't you?"

"Excuse me, Mr. Beene," an assistant interrupts, "but there are ten or twelve people who still aren't here, and it's 9:10. What time do you want to start?"

"Nine-fifteen," he says firmly.

There's more enthusiasm in evidence at his show than at any other during Fashion Week. Not only that, but all the workers in the office across the way are thronged at the window and waving their arms in delight as Beene sends each model out in everything from cock and quail feathers to shantung and chiffon. The room goes wild for the millennium dresses. And afterward, his well-heeled worshippers shower him with praises.

"It's so new," says Suzy Menkes of the International *Herald Tribune.* "You're still doing it," says Bernadine Morris.

The compliments flow as they always do after shows. *You can really move in it. You're so modern! Masterly! Superb!* Although he's always embarrassed to be lavished with so much praise, Beene seems happy after the crowd has moved on, but not quite happy enough to acknowledge the workers waving to him from the building across the street.

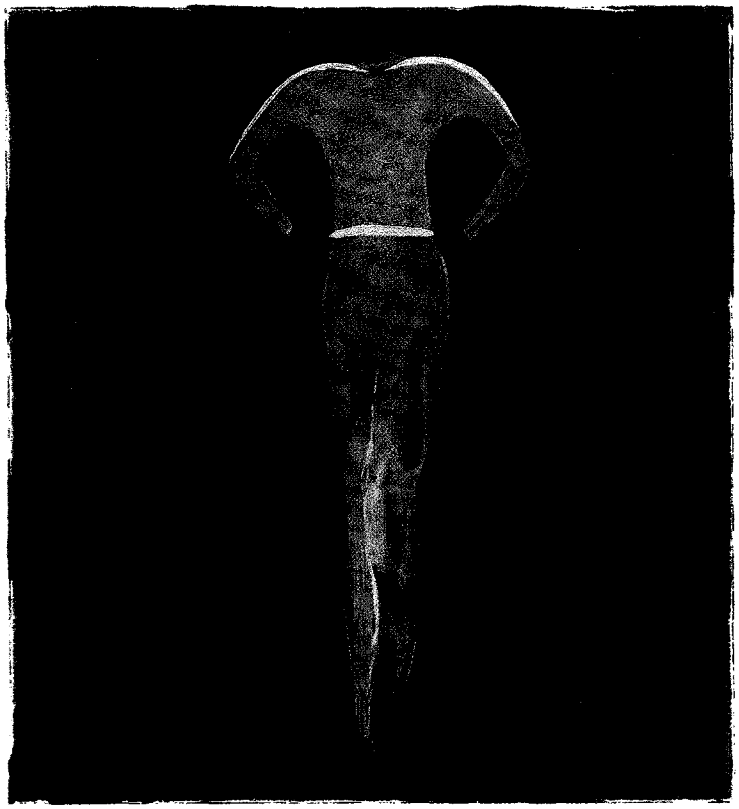
"Aren't you going to wave to them?" I ask him. He shakes his head. "I don't know who they are," he says.

"THE FACT THAT HE'S SUCH AN OUTSIDER IS THE REASON HE'S STAYED in business for 35 years," Alber Elbaz, Beene's former assistant, is telling me later. After one year of creating a buzz with his playful yet perfectly cut designs at Guy Laroche, Elbaz was re-

Illustrated by Sirichai.

cently appointed the new head designer for Yves Saint Laurent's ready-to-wear division. He credits Beene with his success. "He gave me confidence in myself," he said. "When I was with him, I thought I could stay in the fashion business forever. Now, after one year in Paris, I'm already thinking of starting a bakery. He's a loyal man, and loyalty is rare in this business."

I had called Elbaz, a quirky Israeli who is as forthcoming as Beene is reticent, to vent my frustration about Beene's inaccessibility. I explained to him that my requests for time with Beene away from the clothes as well as basic questions about his company's finances had gone unanswered. I had tired of pleading with his P.R. man to allow me to walk with him on one of his famous constitutionals around the Flower District or on Canal Street, where Beene gets all kinds of wonderful ideas for accessories. Going to his country home on the North Shore of Long Island, where he keeps 2,000 orchids, was, of course, out of the question.



"If I were you," Elbaz says, "I would send him a bag of cookies, but a really *good* bag. That would touch him." It sounded ridiculous, although others had suggested similar tactics.

"In order to write journalism," says Elbaz, "you have to open people. You're like a shrink. You go to a person you've never met, and in ten minutes, it's supposed to feel like you've known the person for years. Sometimes it just doesn't happen." But why did Beene, whom Elbaz found to be a caring, loving, and funny man, seem so brittle to me? Elbaz thought it was because he'd been hurt by life, not getting the attention he deserved. His withdrawn personality hasn't fared well as times have changed, either. If it had, perhaps he'd be selling a perfume like So de la Renta or posing like Bill Blass in a recent advertising campaign.

"In fashion these days," Elbaz says, "your personality becomes more important than your work. There's an expectation of the media to make people stars. The most important people in modern life are journalists. They have more power than anyone." He wants me to write something to make Beene proud. "Do it for the old man," he says.

IT'S A SUNNY TUESDAY AFTERNOON IN THE FLOWER DISTRICT. I'VE finally succeeded in getting Beene to let me observe him away from his clothes, but he has brought along his P.R. man to keep things in order.

"These delphinium are nice," Beene says at one store. "That orange peony from California is a color you can be inspired by," he says at another. "Flowers are inspiring," he adds. "The greatest triumph of a plant is a flower." He looks at orchids, buys some olive branches for his showroom, smells some lilacs, fingers a calla lily. "These are probably the best-designed flower in all of nature," he says. I suggest that the spiraling shape of the calla lily reminds me of the back-to-front seams in his designs. He nods in agreement. Although it's hard to really know, he seems to be in a more open, cheerful mood as he strolls along, admiring nature's bounty. We move from one store to the next, where now and then, an incredibly well-coiffed, social-looking woman shopping for plants says, "Hello, Mr. Beene." He responds coolly and moves on.

Out on the sun-drenched sidewalk, he looks a little like Pooh Bear, shuffling along, enjoying the spring air. He's just finished another spectacular collection, after all, so why not take a little time out to smell the roses? "What are you, on vacation?" a woman mutters as she passes in a hurried huff. Beene finds that amusing. "Oh my," he says. "She's probably just jealous."

Later, emerging from his chauffeur-driven Mercedes station wagon, we walk along Canal Street, another favorite hunting ground. In a plastics store filled with disco balls, lava lamps, colored lights, and the geometric boxes, pyramids, and spheres that inspire Beene for accessory ideas and for the windows he decorates by hand in his tiny shop next to the Sherry Netherland, I ask a simple question. "Do other designers come here?" He answers sharply:

"I don't know *what* other designers do."

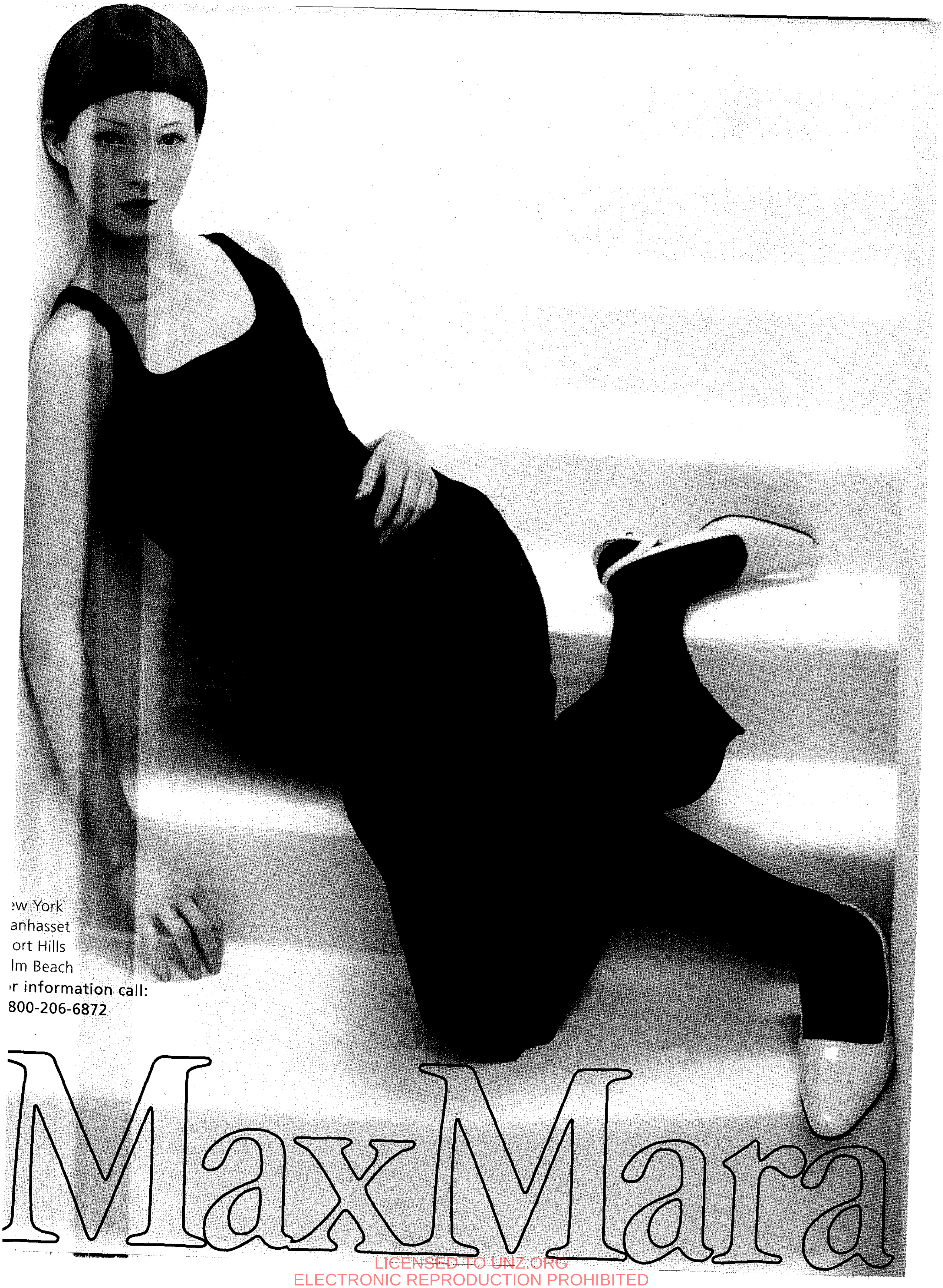
It feels like we're in some kind of garden of plastic delights, and it's wonderful to imagine how, in Beene's hands, these silly, humble things become exquisitely rich. Here's the clear plastic sheeting that ended up in the strap of one of his new dresses. Here's the green plastic cord he used as a belt. Here's a tiny black box, a plastic fish, colored acetate—all grist for his magical mill. Not much is said. The public-relations man, in a pressed shirt and navy-blue blazer, follows along, buying what Beene wants, giving the right opinion when asked. I'm about ready to give up on getting another fun moment out of this when, behold, out on the gritty street, next to some knock-off handbags, Beene fixates on a little toy gorilla, dancing and singing the Macarena. Beene buys it. "It's absolutely mad," he says. "Amy's daughter will adore this."

When I suggest that the ever-so-refined Collins might not appreciate having such a vulgar thing in her home, he lets out the only laugh I've ever heard from him.

On the way back to his car, I try to extend the merriment by pointing to some fake raccoon tails that resemble something a fur activist might smear with blood and toss at the Condé Nast Building to protest the company's fur-friendly policies.

"Ah yes," Beene says. "We'll have to tell Miss Wintour about *those*." ■

Illustrated by Sirichai.



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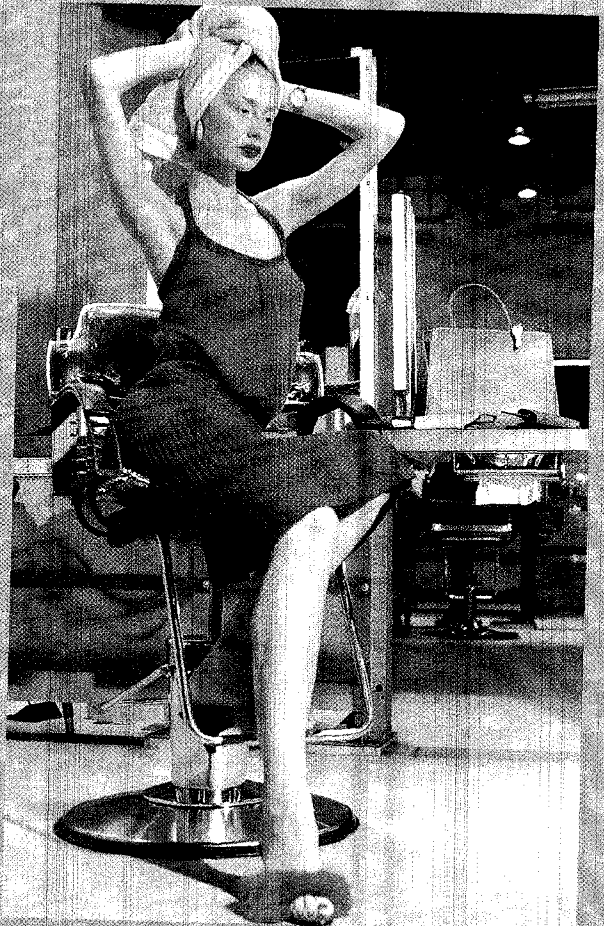
house of style

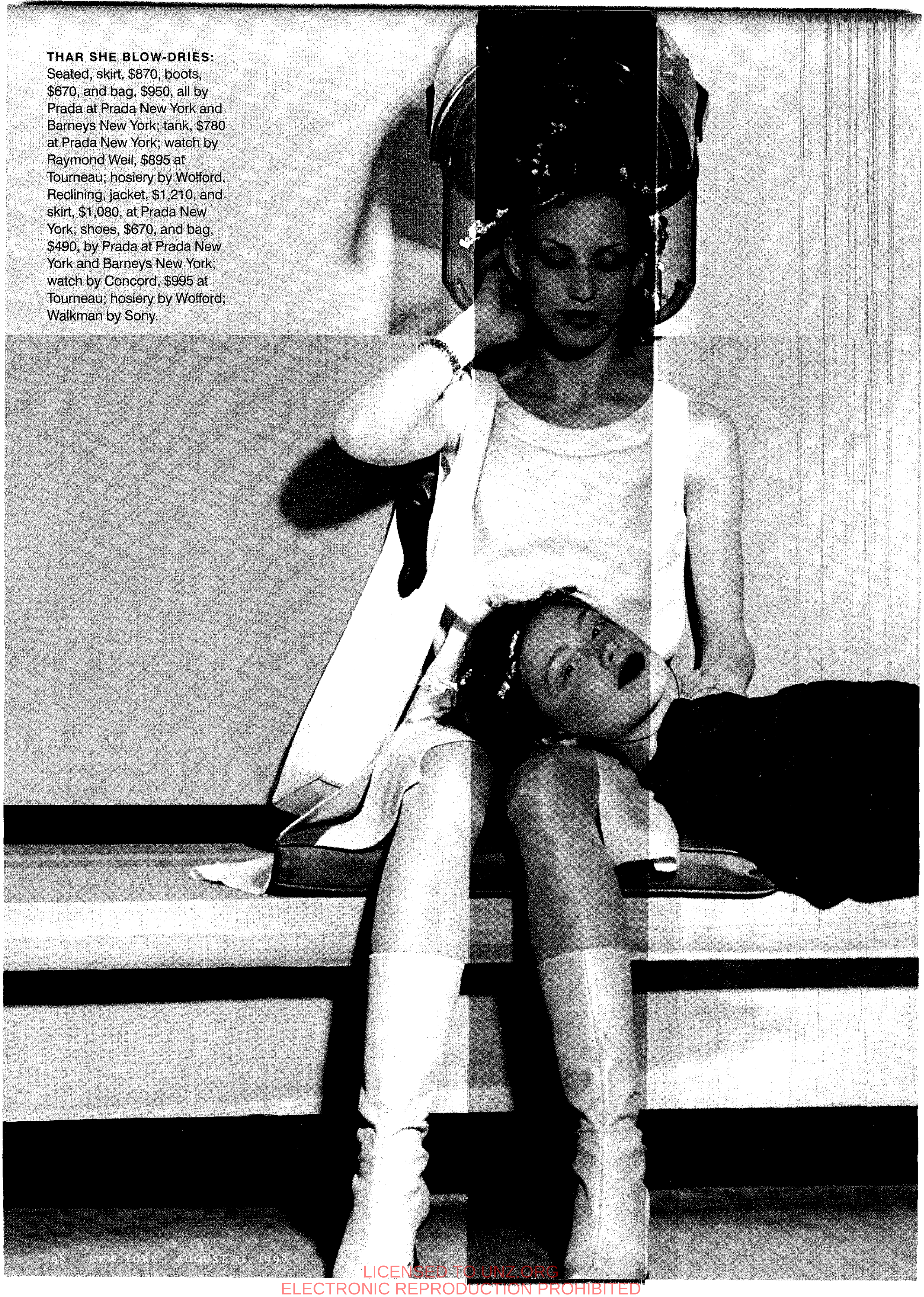
photographed by andrea blanch

Hair by Alberto Guzman for Bumble and Bumble; makeup by Steve Marino for NARS Cosmetics. Manicurist: Elisa Ferri. Photographed at Bumble and Bumble.

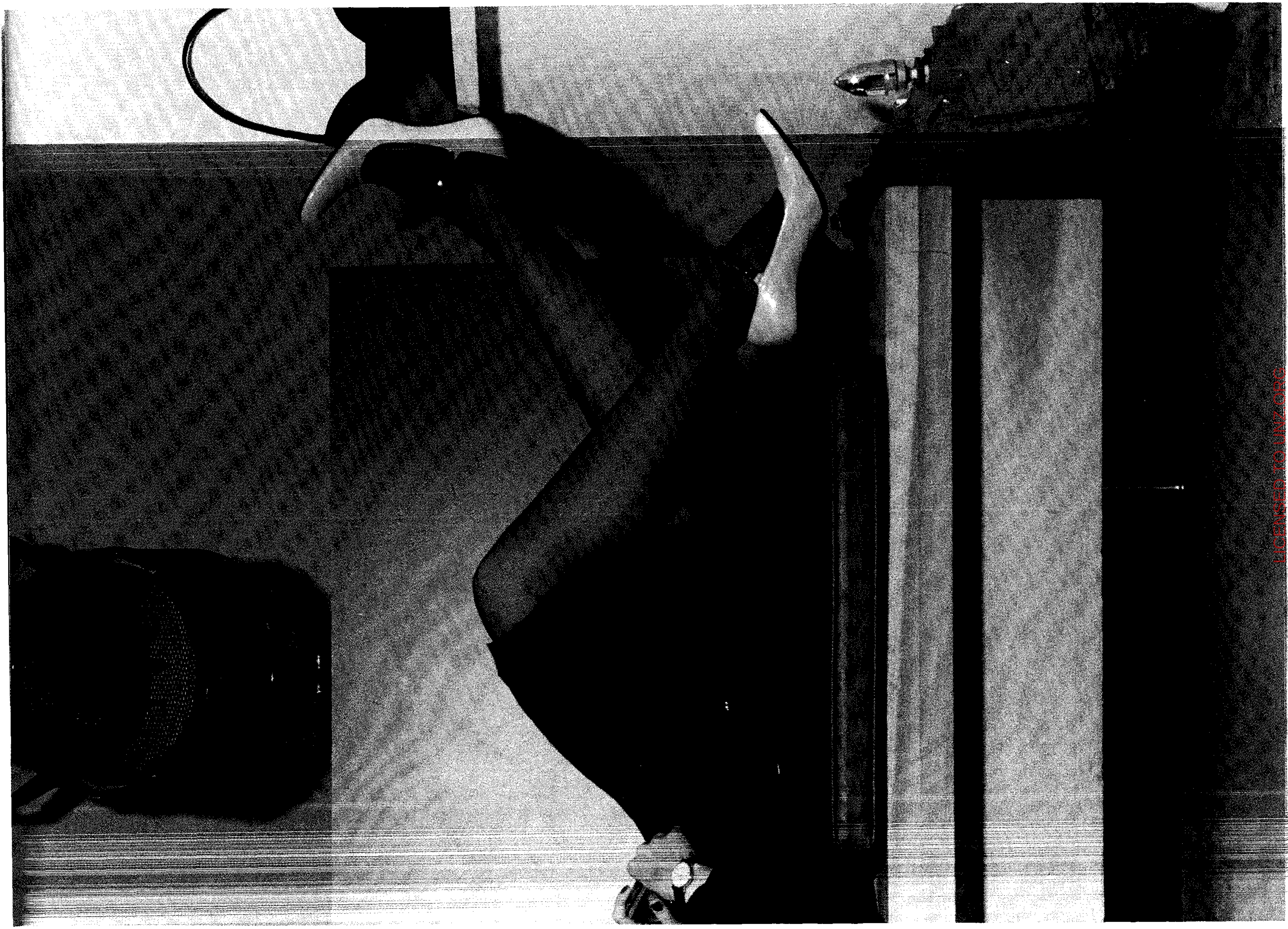


MOTOROLA MOUTH: Opposite, standing, Orangin' Zest watch by Swatch, $55; rings by Kathy Lecube, $200 to $600 (call 223-8181). Seated, bathrobe by Acqua di Parma, $355 at Bergdorf Goodman; pants, $175 at the Gap; bra by Ralph Lauren, $30 at Bloomingdale's, Lord & Taylor, Macy's Herald Square, and Saks Fifth Avenue; watch, $350, and mobile-phone cover, $68, at Coach; necklace, $1,695, bracelet, $500, and link bracelet, $595, by Barry Kieselstein-Cord at Saks Fifth Avenue; organizer, $280 at Louis Vuitton; Jungle Red nail polish by NARS, $15 at Barneys New York and Saks Fifth Avenue; bag, $1,675 at Fendi New York.

CHAIR DRESSER: This page, towel by Aqua di Parma, $79 at Bergdorf Goodman and select Neiman Marcus stores. Top, $450, and skirt, $285, by Missoni at Missoni at the Mark Hotel and Bagutta New York. Watch, $195 at Coach. Earrings, $600 at Ted Meuhling. Shoes by Isaac Mizrahi, $795 to order at Bergdorf Goodman. Bag, $1,480, agenda, $239, eyeglasses case, $200, and phone case, $186, by Delvaux at Saks Fifth Avenue and Delvaux in West Hollywood. Eyeglasses from Robert Marc Opticians.

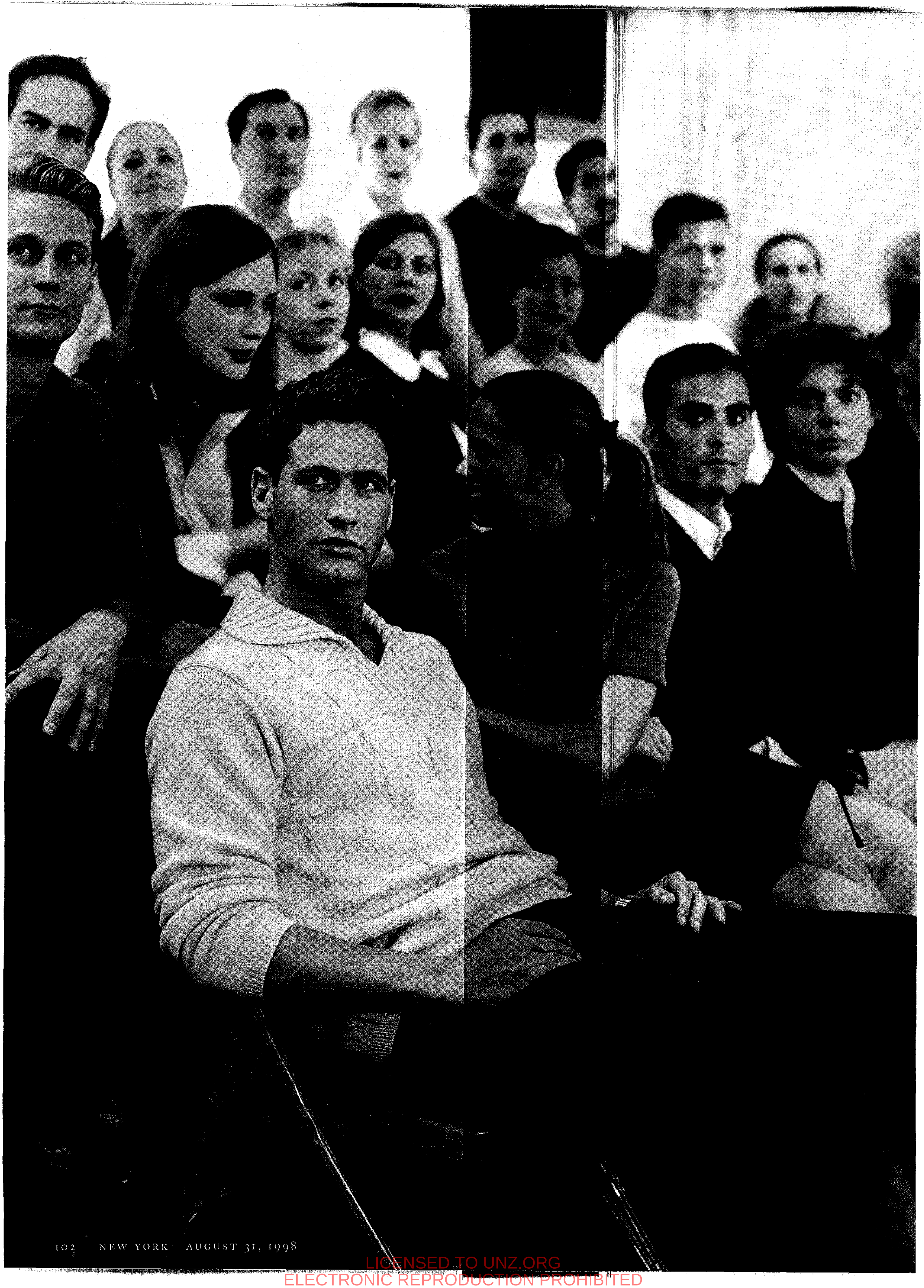


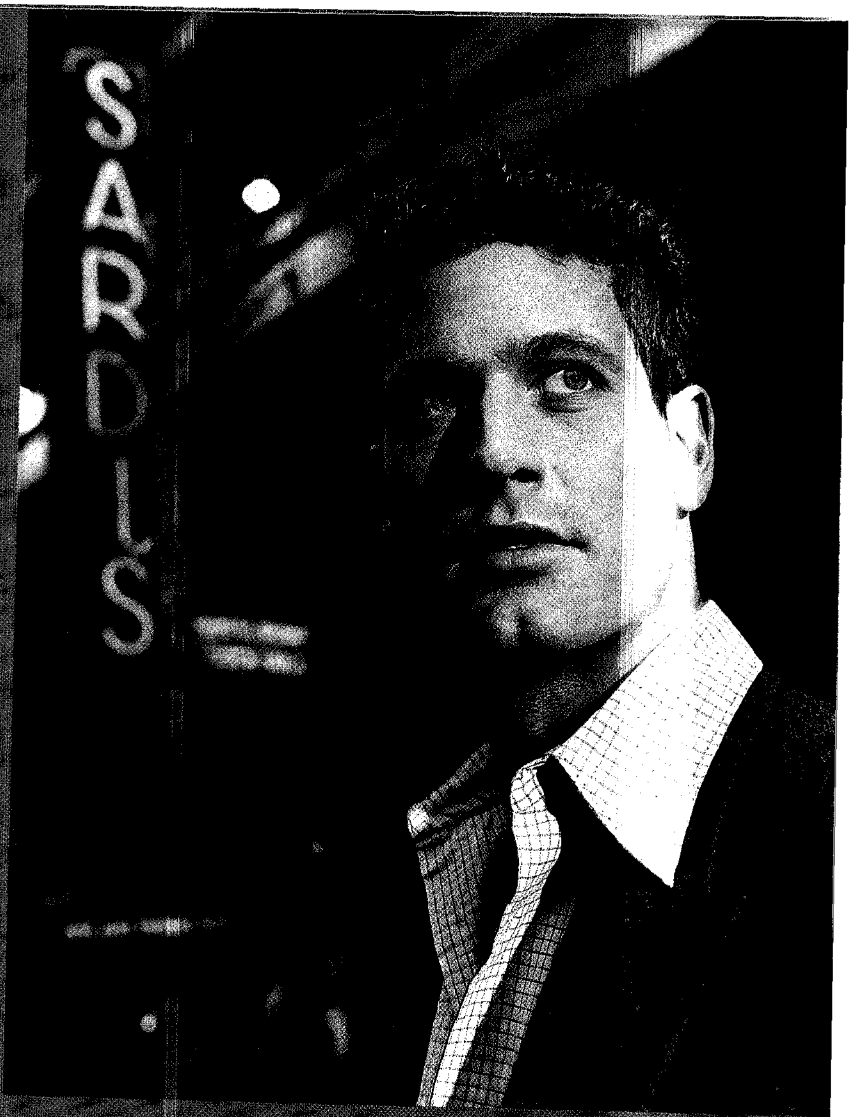
THAR SHE BLOW-DRIES: Seated, skirt, $870, boots, $670, and bag, $950, all by Prada at Prada New York and Barneys New York; tank, $780 at Prada New York; watch by Raymond Weil, $895 at Tourneau; hosiery by Wolford. Reclining, jacket, $1,210, and skirt, $1,080, at Prada New York; shoes, $670, and bag, $490, by Prada at Prada New York and Barneys New York; watch by Concord, $995 at Tourneau; hosiery by Wolford; Walkman by Sony.



[illegible] $1,030, [illegible] Co. Sunglasses, $240 at Saks [illegible] Shoes by Christian Louboutin [illegible] Neiman Marcus. [illegible] Bag, $425 [illegible] Fur stole by Oscar de la Renta, $4,100 at Saks Fifth Avenue. Hose by Wolford. Startac phone by Motorola.

PREEN FOR A DAY: *Sweater,* $640, *and skirt,* $670, at Versace. Ring, $2,575, and earrings, $1,050, by Marie Helène de Taillac to order at Barneys New York. Bracelet, $500 at Ted Meuhling. Watch by Chaumet, $4,750 at Saks Fifth Avenue. Lunor 14 sunglasses, $495 at Robert Marc Opticians. Bag, $835, and key-and-change holder, $90, at Louis Vuitton.





[illegible] Opposite [illegible] sweater, [illegible] Banana Repub[illegible] Cole, $68 [illegible] Kenneth Cole [illegible] by Tommy Hilfiger [illegible] Macy's [illegible] From [illegible] sweater [illegible] and [illegible] $225 at [illegible] and Saks [illegible] by Marc [illegible] Jacobs [illegible]

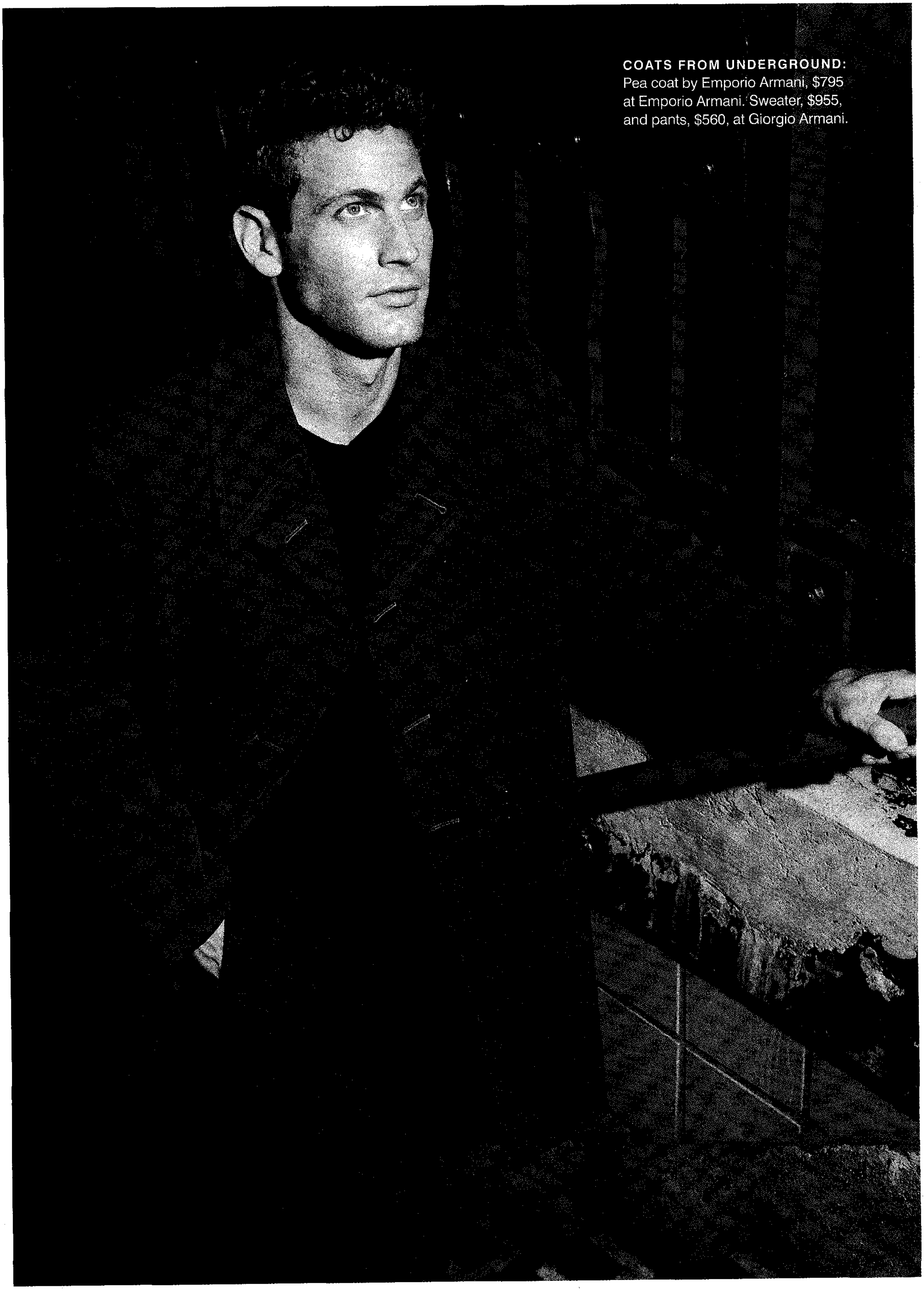
[illegible] The [illegible] Mitchells [illegible] by Paul [illegible] Smith [illegible] and Saks [illegible]

method dressing

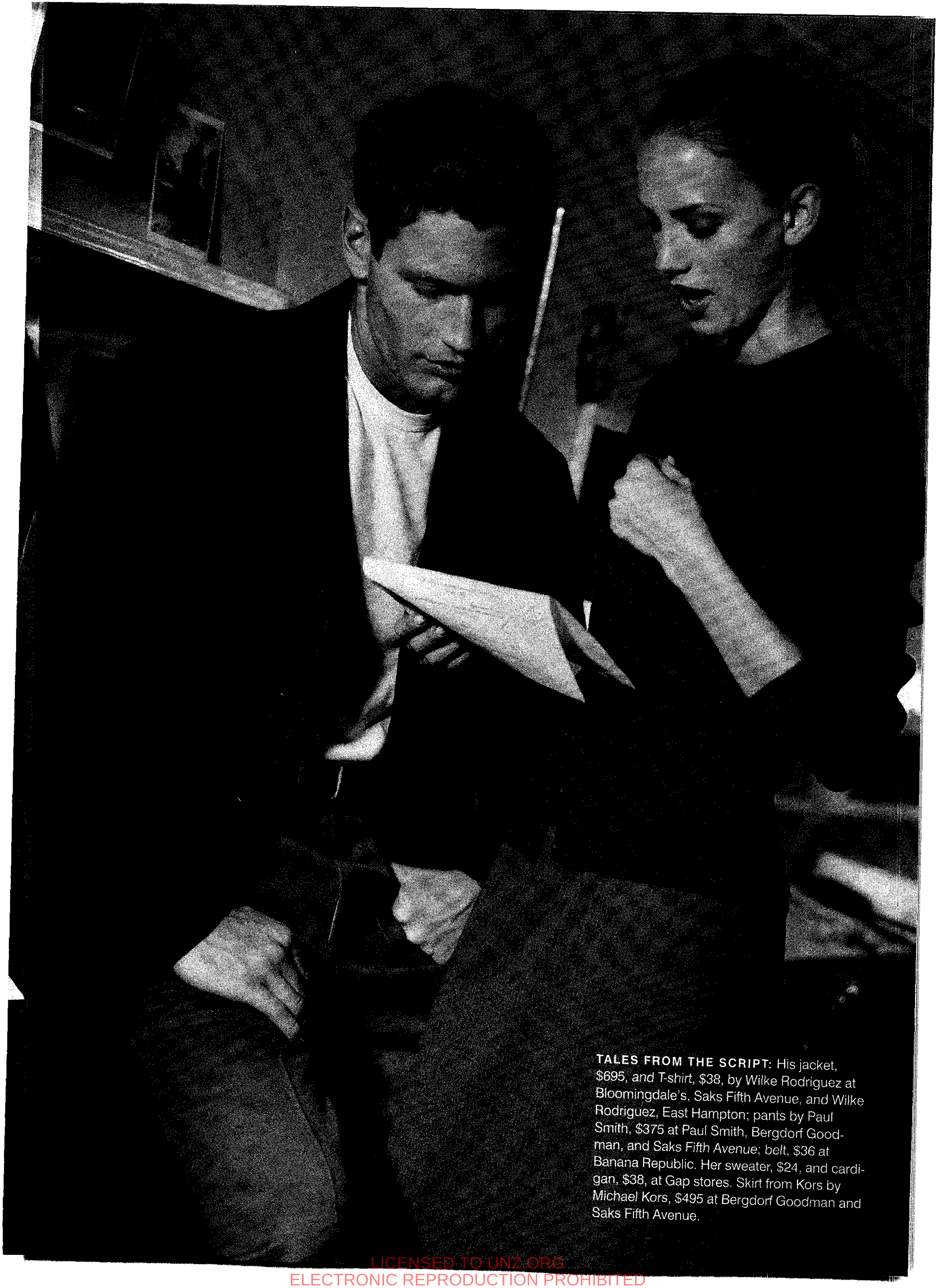
[illegible] from the Actors Studio and Neighborhood Playhouse, where [illegible] that was always part of the script. (These Armani [illegible] coats and [illegible] stripes will make anyone feel like a new man.)

photographed by **robert trachtenberg** styled by **vincent boucher**

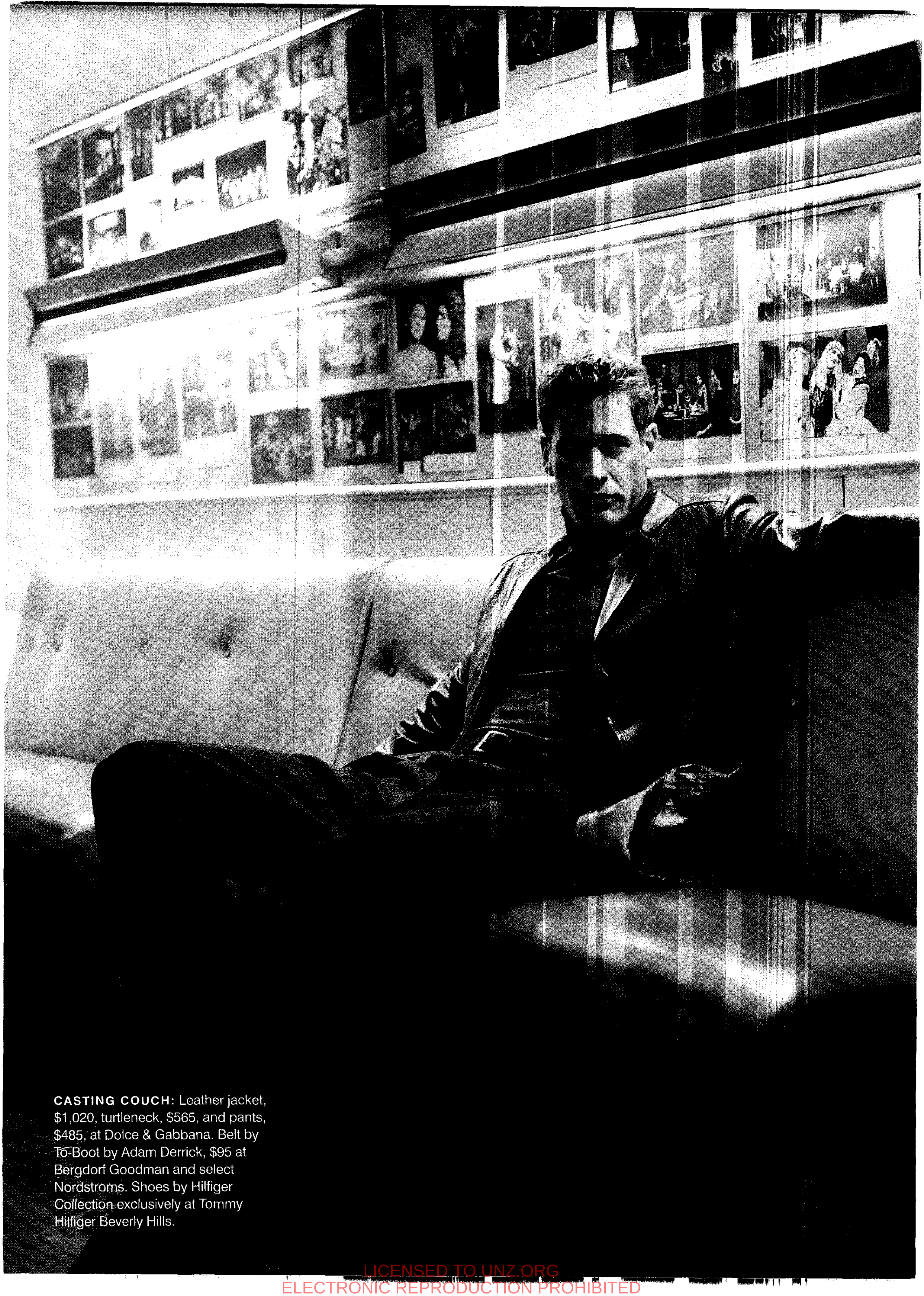
Men's grooming by Losi for John Frieda; hair and makeup by Shay Ashual for Judy Casey. Menswear Associate: Chris Kavanaugh.



COATS FROM UNDERGROUND: Pea coat by Emporio Armani, $795 at Emporio Armani. Sweater, $955, and pants, $560, at Giorgio Armani.

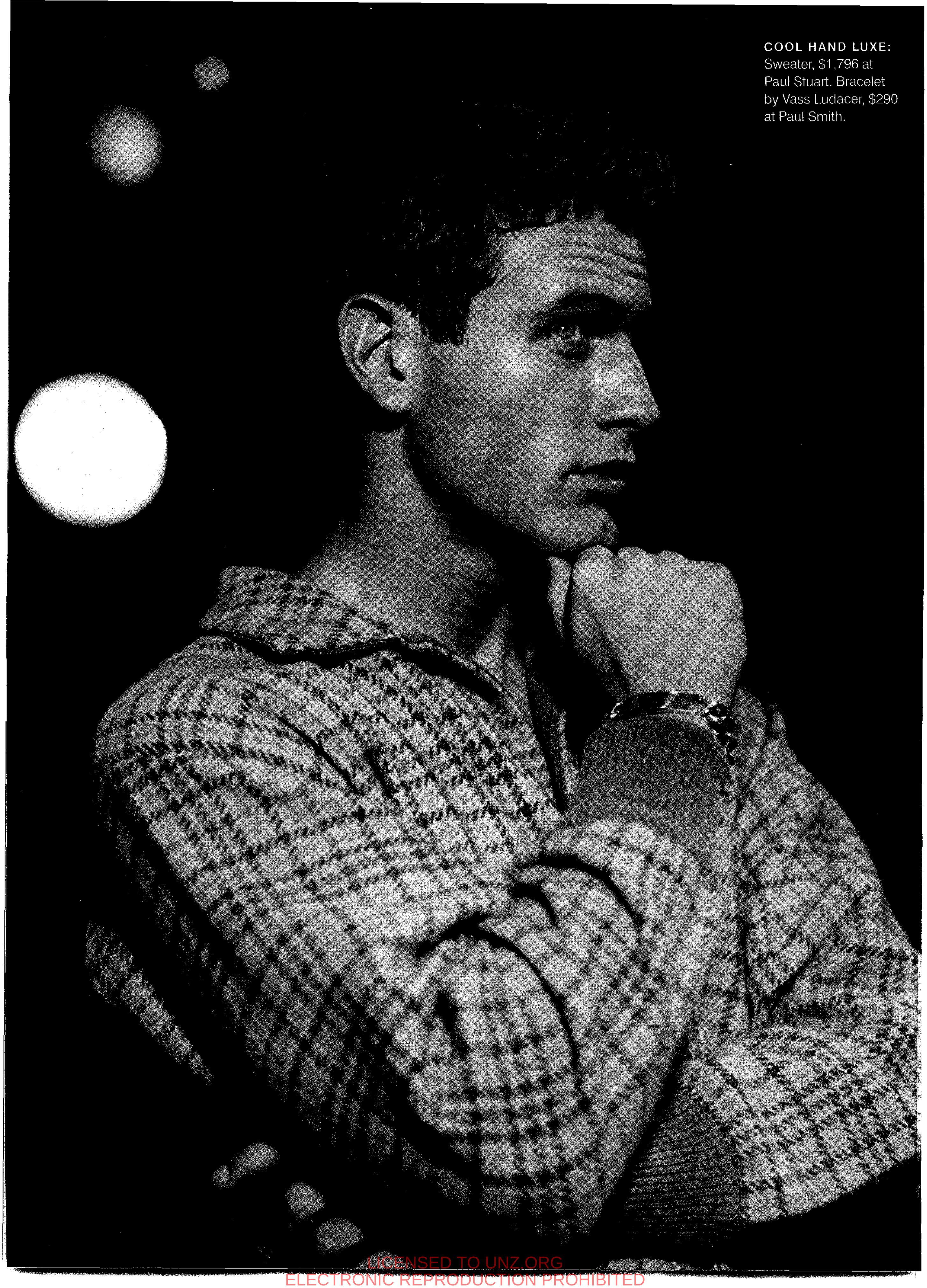


TALES FROM THE SCRIPT: His jacket, $695, and T-shirt, $38, by Wilke Rodriguez at Bloomingdale's, Saks Fifth Avenue, and Wilke Rodriguez, East Hampton; pants by Paul Smith, $375 at Paul Smith, Bergdorf Goodman, and Saks Fifth Avenue; belt, $36 at Banana Republic. Her sweater, $24, and cardigan, $38, at Gap stores. Skirt from Kors by Michael Kors, $495 at Bergdorf Goodman and Saks Fifth Avenue.

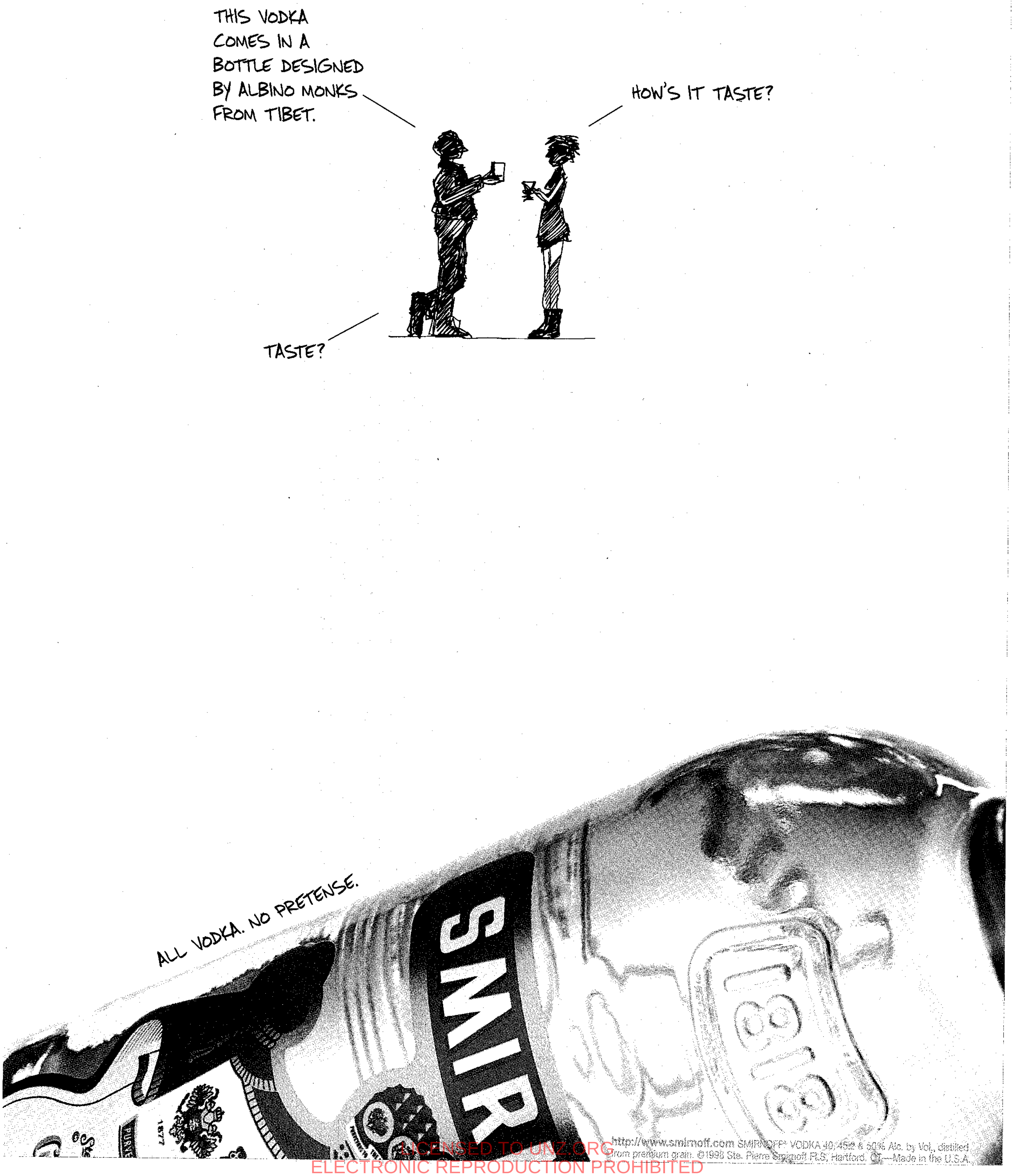


CASTING COUCH: Leather jacket, $1,020, turtleneck, $565, and pants, $485, at Dolce & Gabbana. Belt by To-Boot by Adam Derrick, $95 at Bergdorf Goodman and select Nordstroms. Shoes by Hilfiger Collection exclusively at Tommy Hilfiger Beverly Hills.

CUE RATING: Suit by BOSS Hugo Boss, $1,100 at Saks Fifth Avenue and Hugo Boss, New York. Shirt, $155 at Sulka. Tie by Echo, $47.50 at Lord & Taylor. Cuff links by Kenneth Cole, $45 at Kenneth Cole, Bloomingdale's, and Macy's. Belt by Kenneth Cole, $35 at Kenneth Cole and Lord & Taylor. Ring, $1,200 at Cartier.



COOL HAND LUXE: Sweater, $1,796 at Paul Stuart. Bracelet by Vass Ludacer, $290 at Paul Smith.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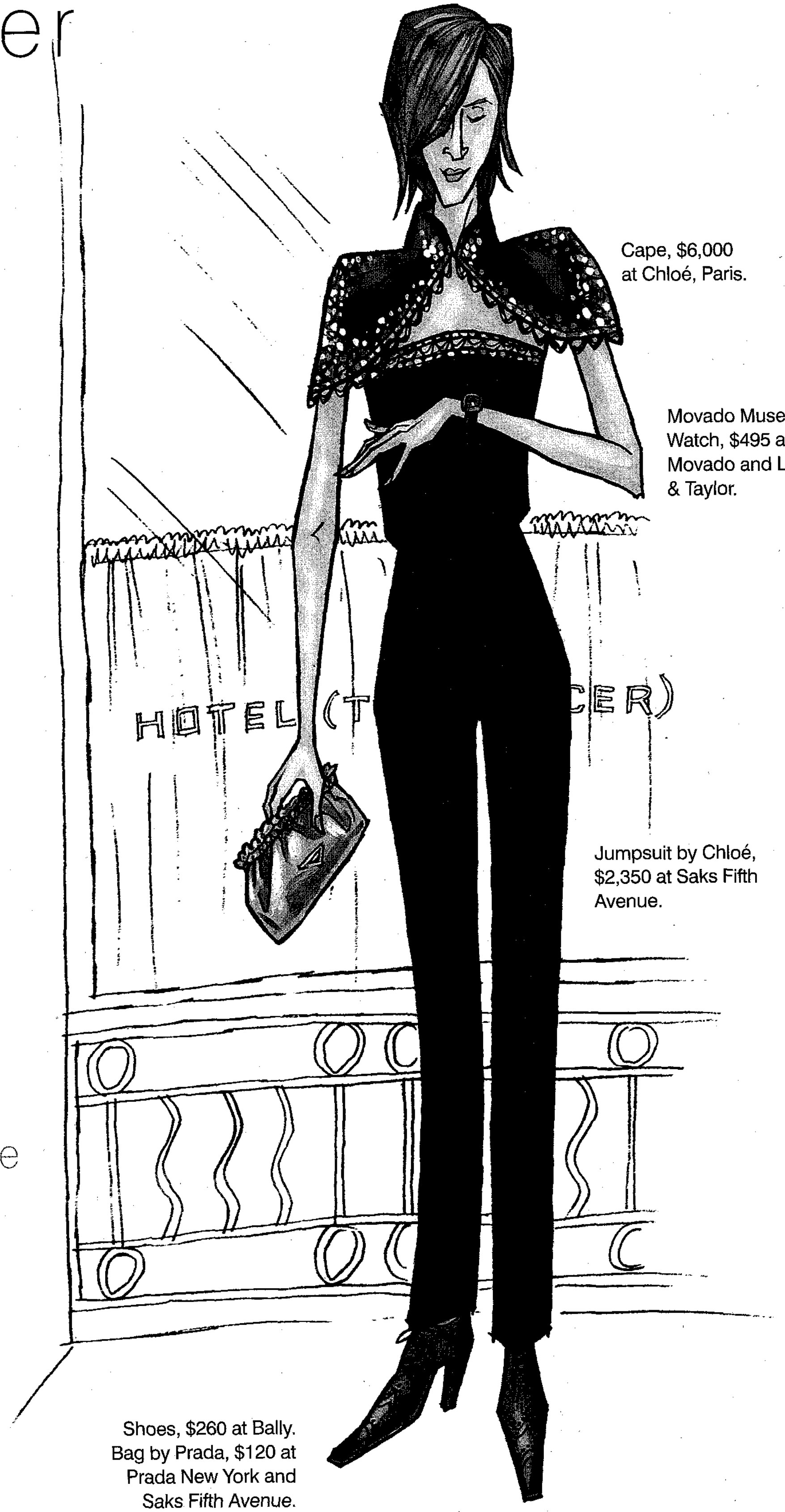
weekend wardrobe: a six-step program

1. supper model

Friday night at last—and I've been waiting for my friends longer than I did for this reservation. I guess I'll have to stand out here and show off my adorable embroidered cape.

illustrated by
robert clyde anderson



Cape, $6,000 at Chloé, Paris.

Movado Museum Watch, $495 at Movado and Lord & Taylor.

Jumpsuit by Chloé, $2,350 at Saks Fifth Avenue.

Shoes, $260 at Bally. Bag by Prada, $120 at Prada New York and Saks Fifth Avenue.

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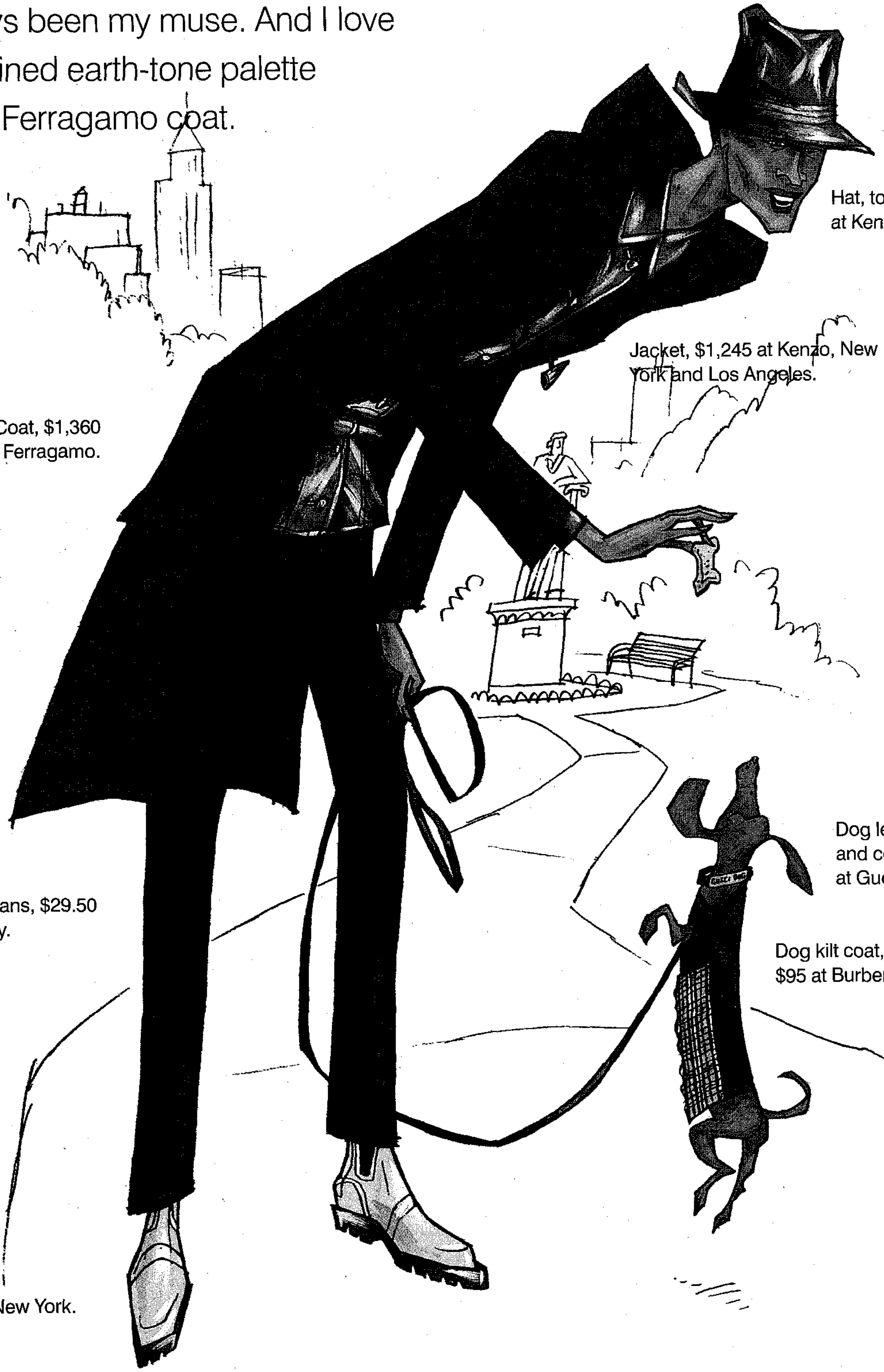
weekend wardrobe: a six-step program

2. dog day morning

Little LuLu's always been my muse. And I love the way her restrained earth-tone palette complements my Ferragamo coat.



Hat, to order at Kenzo.

Jacket, $1,245 at Kenzo, New York and Los Angeles.

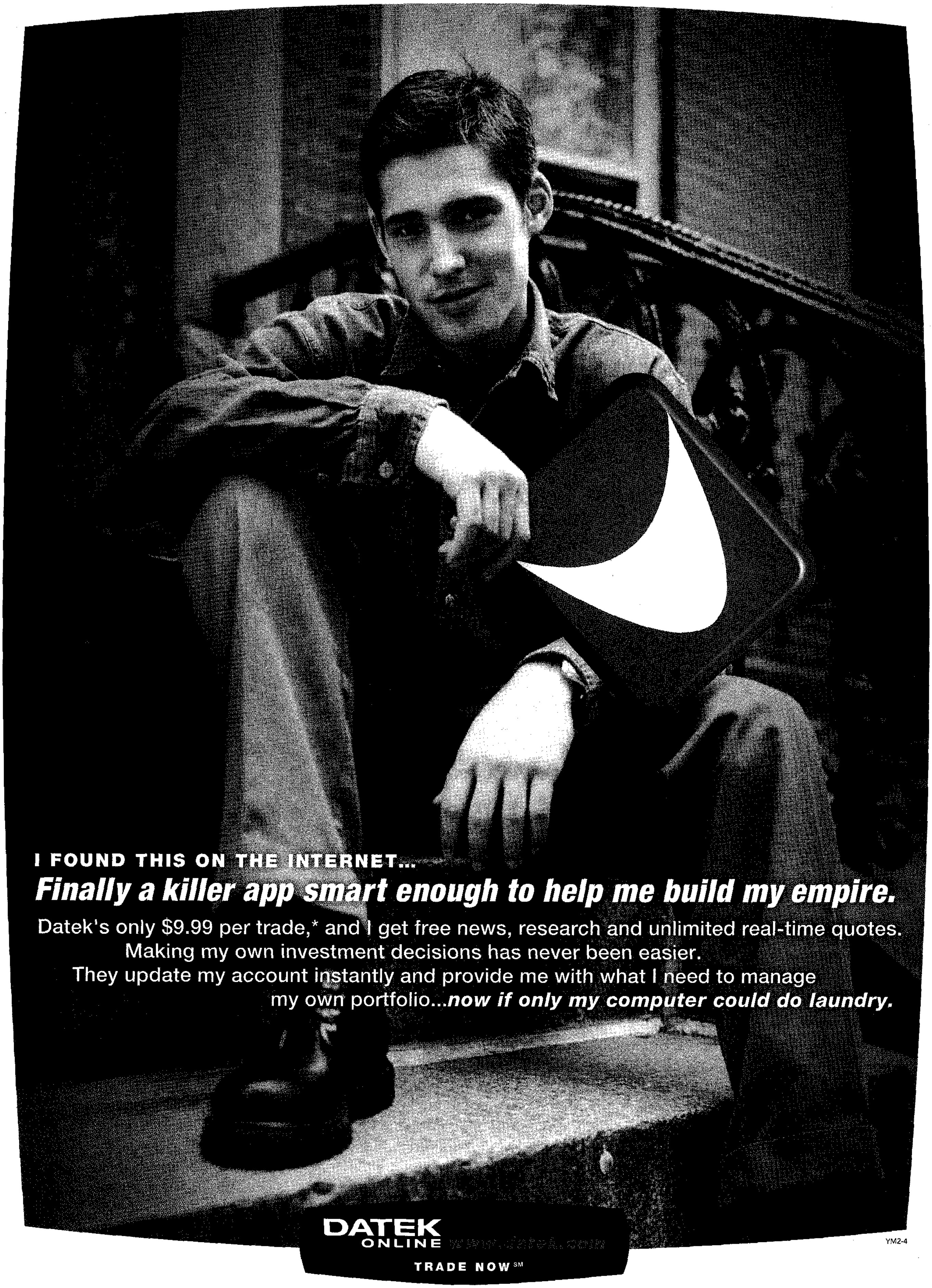
Coat, $1,360 at Salvatore Ferragamo.

Dog leash and collar, $175 at Gucci.

Boot-cut jeans, $29.50 at Old Navy.

Dog kilt coat, $65 to $95 at Burberrys.

Boots, $80 at Cole Haan, New York.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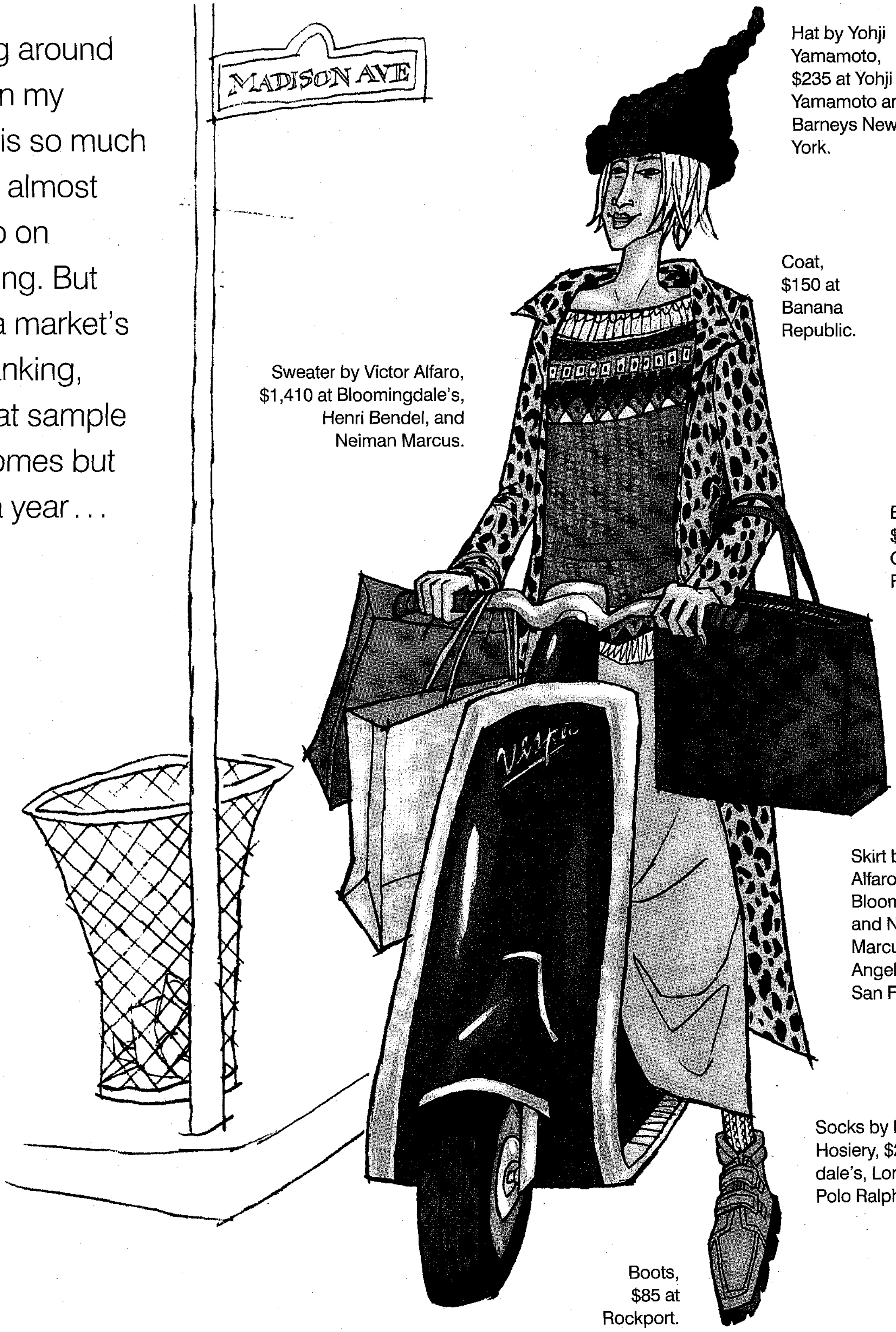
weekend wardrobe: a six-step program

3. to market, to market

Zipping around town on my Vespa is so much fun, I'd almost give up on shopping. But the flea market's still cranking, and that sample sale comes but twice a year . . .



Hat by Yohji Yamamoto, $235 at Yohji Yamamoto and Barneys New York.

Coat, $150 at Banana Republic.

Sweater by Victor Alfaro, $1,410 at Bloomingdale's, Henri Bendel, and Neiman Marcus.

Bag by J.P. Tod's, $1,250 at Bergdorf Goodman and Saks Fifth Avenue.

Skirt by Victor Alfaro, $225 at Bloomingdale's and Neiman Marcus, Los Angeles and San Francisco.

Socks by Ralph Lauren Hosiery, $22 at Bloomingdale's, Lord & Taylor, and Polo Ralph Lauren.

Boots, $85 at Rockport.

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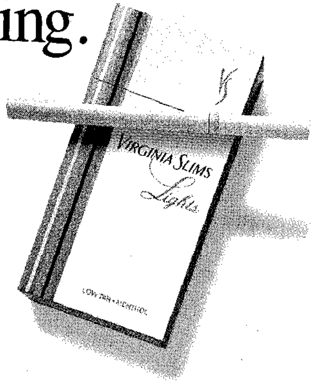
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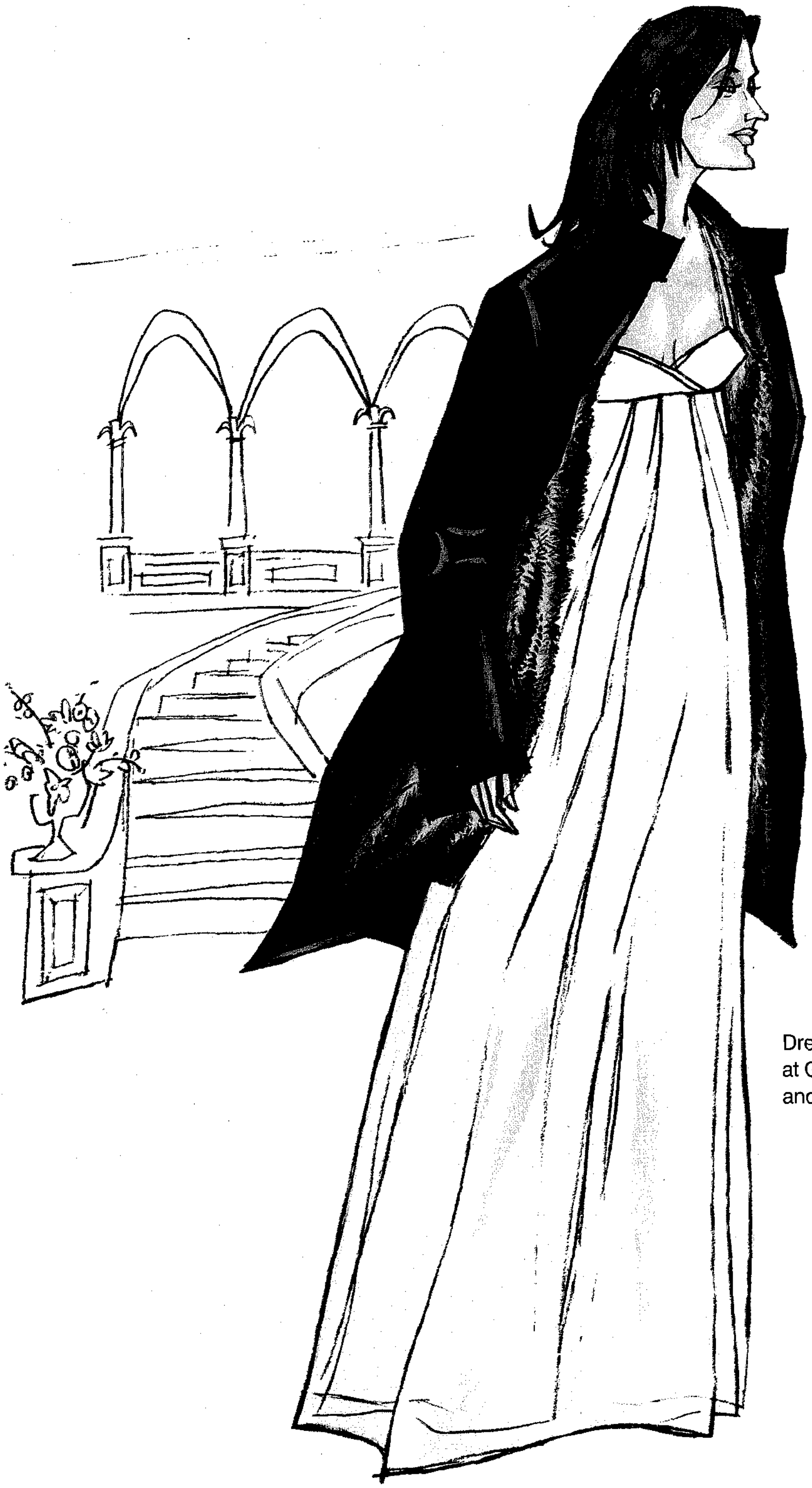
weekend wardrobe: a six-step program

4. gown on the town



Another Saturday-night benefit gala. I'd better go to this one, since I bought a table—or maybe that excuses me. At least I've got the perfect gown to wear for my dramatic entrance.

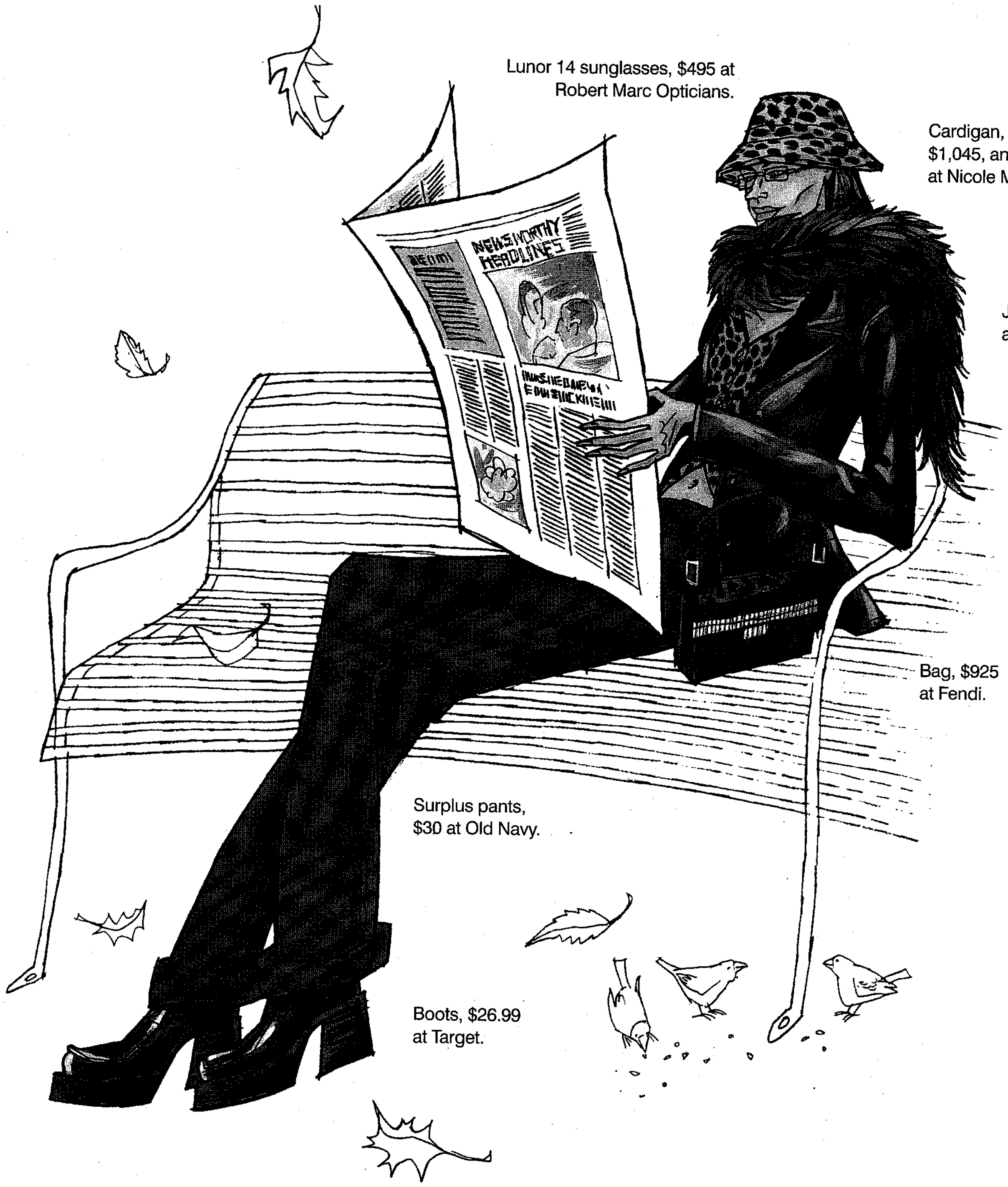
Sable-lined coat,
$18,540 at Gucci New York
and Beverly Hills.

Dress, $2,570
at Gucci New York
and Beverly Hills.

weekend wardrobe: a six-step program

5. the paper chase

So many sections, so little time. Sitting by the reservoir on a Sunday morning, in my toasty boa and chunky boots, I feel like Jackie O. Except that none of the news is about me.



Lunor 14 sunglasses, $495 at Robert Marc Opticians.

Cardigan, $155, boa, $1,045, and hat, $300, at Nicole Miller.

Jacket, $198 at the Gap.

Bag, $925 at Fendi.

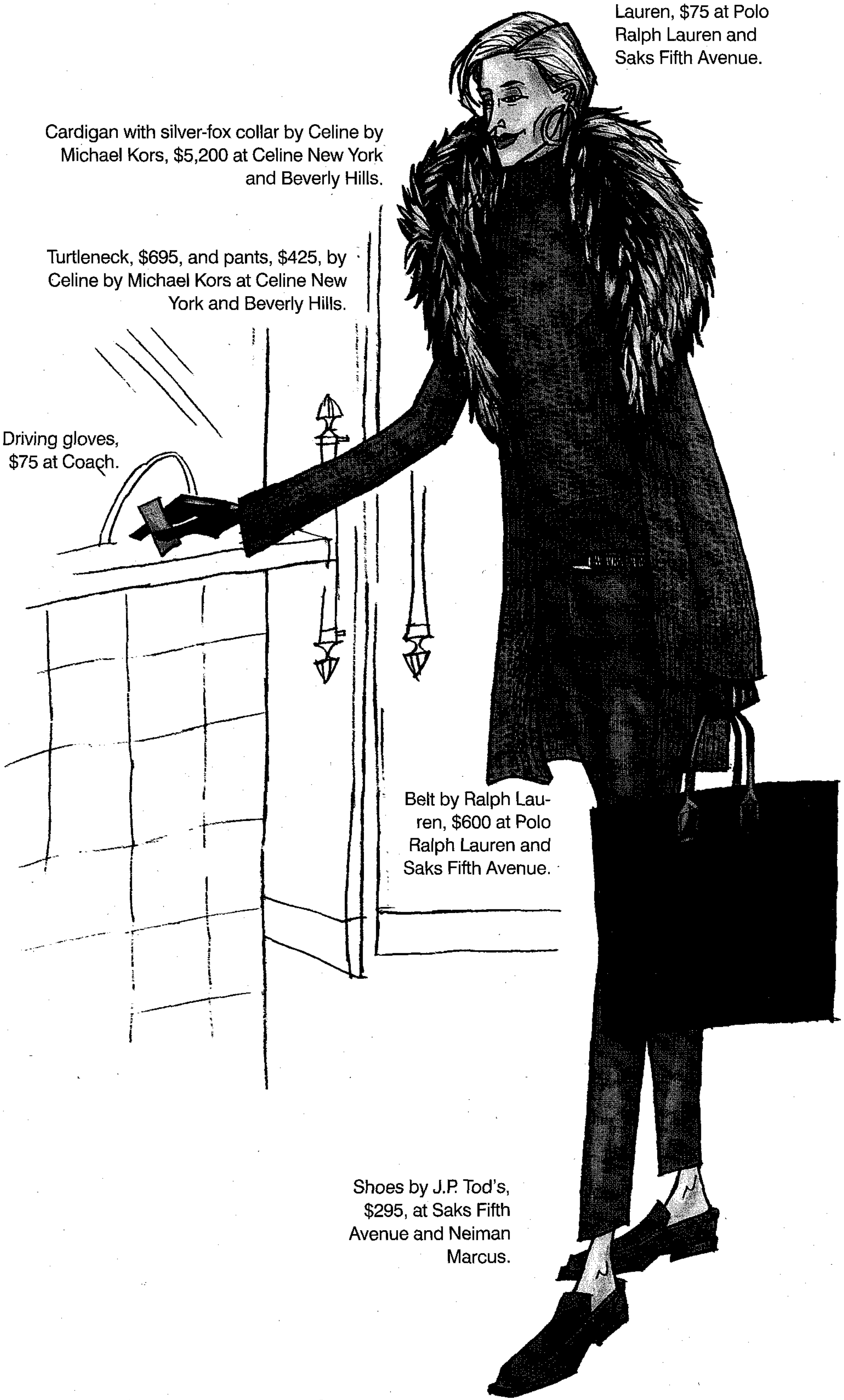
Surplus pants, $30 at Old Navy.

Boots, $26.99 at Target.

weekend wardrobe: a six-step program

6. cinema fashionista

By Sunday afternoon, I'm worn out. Is that Finnish mockumentary still playing at the Angelika? I'd better hurry before one of those Vincent Gallo clones buys the last ticket!



Earrings by Ralph Lauren, $75 at Polo Ralph Lauren and Saks Fifth Avenue.

Cardigan with silver-fox collar by Celine by Michael Kors, $5,200 at Celine New York and Beverly Hills.

Turtleneck, $695, and pants, $425, by Celine by Michael Kors at Celine New York and Beverly Hills.

Driving gloves, $75 at Coach.

Belt by Ralph Lauren, $600 at Polo Ralph Lauren and Saks Fifth Avenue.

Bag by Lambertson Truex, $465 at Bergdorf Goodman.

Shoes by J.P. Tod's, $295, at Saks Fifth Avenue and Neiman Marcus.

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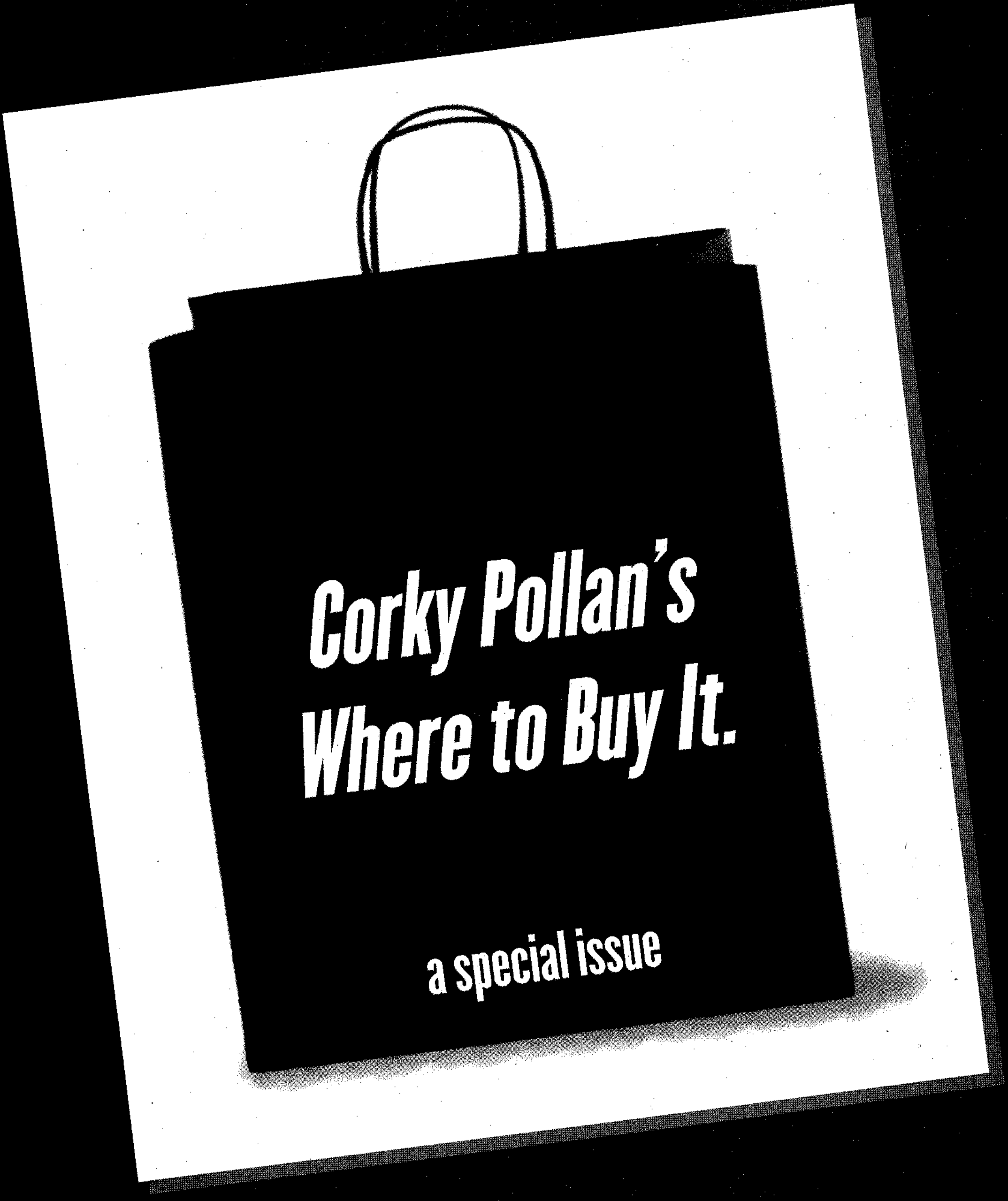
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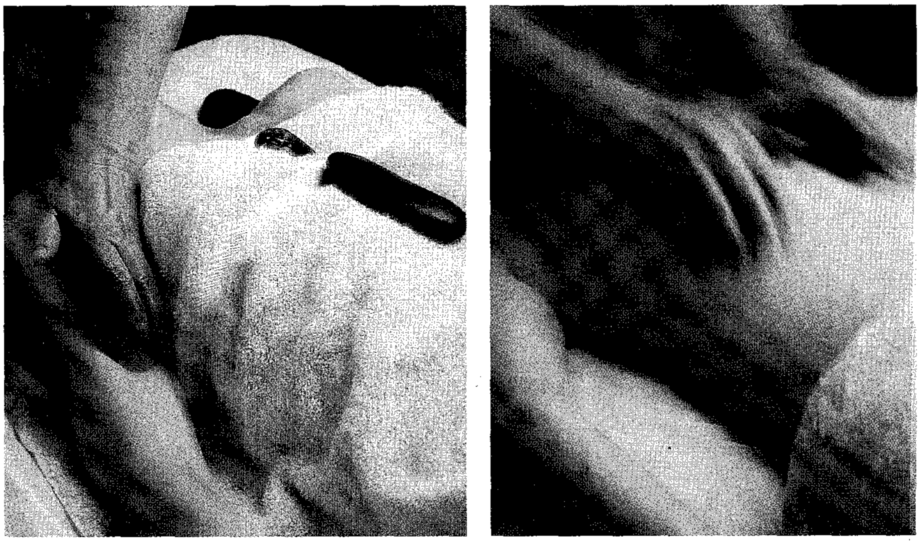

Basalt and battery: A southwestern massage technique for tired New York backs.

WE ALL KNOW THE SAYING ABOUT sticks and stones, but who knew that they (the stones, at least) could be used to stop everyday hurts and aches? At Stone Spa, smooth rocks are heated to about 125 degrees and used in conjunction with a masseur's hands to relax the muscles; Carla Ciuffo, the owner, learned the technique in Arizona. And it works! All of the spa treatments and merchandise are now 25 percent off: for example, full-body stone massage, was $120, now $90; European facial, was $85, now $63.75; glycolic acid exfoliation, was $65, now $48.75; fifteen-minute "Quick Stone" reflexology, was $25, now $18.75. *Stone Spa, 104 W. 14th St., second floor (741-8881); A.E., M.C., V.; daily 10–9:45; 9/1–9/15.*

Square Deal

REALIZING THAT MOST OF THEIR GUESTS would prefer a view of the park from their windows, the folks at the Washington Square Hotel have converted its lower level (which used to be rooms) into a lounge adjoining the restaurant. On Tuesdays, which are jazz nights (no cover), happy hour runs from five to 8:30; all beer, wine, and cocktails are two for the price of one. On other week nights, the happy hour is from five to seven. *C3 Restaurant & Lounge at the Washington Square Hotel, 103 Waverly Pl. (254-1200); A.E., M.C., V.*

DO NOT PHONE: Send suggestions to Ondine Cohane, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

Do the Dishes

AT PETER KUMP'S NEW YORK COOKING School, you can satisfy your desire to become a gourmet chef by dropping nearly 100 bucks a class—or, if you're bargain-minded and don't mind getting your hands dirty, you can become a kitchen assistant and take classes for free. Now, this is real work: You're responsible for all aspects of kitchen management, from inventory and purchasing to clean-up. But you just might end up a sous-chef for guest kitchen celebs like Julia Child, David Rosengarten, and Eric Ripert. *Call Christine Mangone at 410-4601 to register.*

Damage Control

TO COPE WITH HAIR THAT'S HURT BY SUMmer stressers (like sun and chlorine), J. F. Lazartigue's products are designed for almost every conceivable hair-related problem. At their annual sale, all items

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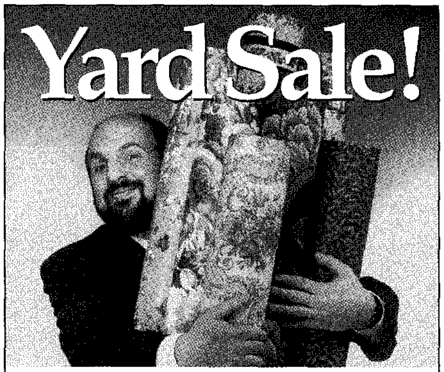

NY Magazine's "Material Man" is putting the whole 9 yards on sale. Come in today!

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(were $16-$18 sq. ft. labor) Excluding fabric & installation

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for dry hair, oily hair, or hair loss are 20 percent off: for example, salmon-protein hair restorer, was $28, now $22.40; yucca shampoo, was $30, now $24; Vita-Cream with milk proteins (large size), was $43, now $34.40; Intensive Scalp Revitalizer (for hair loss), was $36, now $28.80; Marine Hair-Care Mask, was $28, now $22.40. *J. F. Lazartigue, 764 Madison Ave., near 65th St. (288-2250); A.E., M.C., V., checks; Mon. 10–7, Tues., Fri., and Sat. till 6, Wed. and Thurs. till 8; 9/1–9/30.*

Welcome Home

FOR OUR READERS WHO FIND GETTING TO the gym a hardship, here's a thought: How about getting the gym to come to you? Homebodies—a personal-training service that has clients like Evelyn Lauder and Marvin Traub—will send a trainer to your home and guide you through a workout that includes aerobic and weight training and, perhaps most important, alignment work. (The woman who started the company was a dancer, and its trainers continue to emphasize flexibility, balance, and coordination.) For the month of September, the initial assessment session—an almost-two-hour evaluation of your medical and physical history and a mini-workout to test posture, alignment, range of motion, strength, flexibility, and cardio level—is $100 (was $200). And the first eight sessions will cost $80 apiece instead of $85. *Call 586-7160 to set up an appointment; 9/1–9/30.*

On the Grill

FOR PRETHEATER DINING, MIKE'S AMERICAN Bar and Grill has long been a popular choice. The easygoing and unpretentious atmosphere extends to its new weeknight 5:30-to-7 menu, which includes an appetizer, entrée (such as grilled chicken breast with garlic mashed potatoes or blackened redfish), and dessert, all for $15 (regularly $24.50). *Mike's American Bar and Grill, 650 Tenth Ave., near 45th St. (246-4115); A.E., M.C., V; starts 9/1.*

Cover-up Charge

WE'RE LOATH TO ADMIT THAT IT'S ALMOST time to think about wearing tights, but fall is nearly upon us. Oroblu (an Italian hosiery company) is having its annual sample sale: ultrasheers, retail $14, here $3; bodysuits, retail $100–$140, here $20–$40; textured tights, retail $19–$30, here $5–$10. *Oroblu, 37 W. 39th St., Suite 1002 (768-7424); cash only; Mon.–Fri. 9:30–5; 8/31–9/4.* ■

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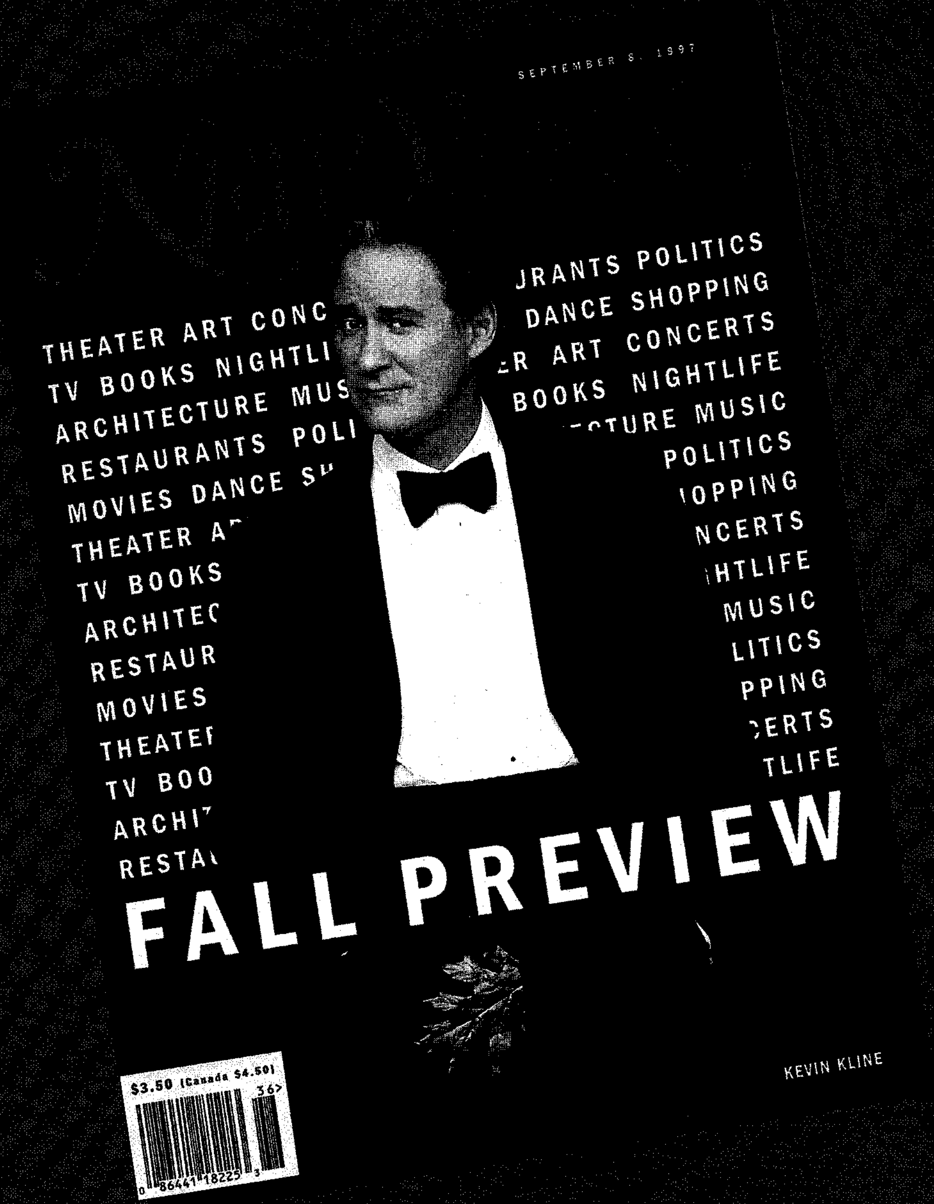
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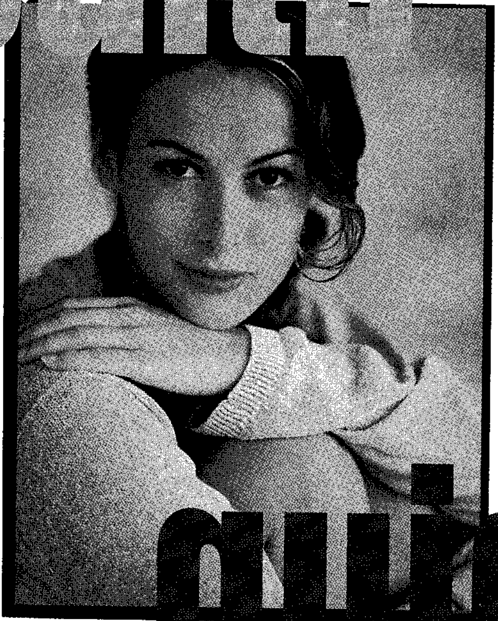
women's health guide



did you know that...

When it comes to your wellness, it's a complicated world out there? Discoveries are made every day, medicine is constantly changing, and there's a growing scientific appreciation that female bodies really are fundamentally different than men's.

Now, more than ever, you need to stay informed, to explore your options and size up your odds. Your strategy should be multifold: Prevent disease and deal straightforwardly with obstacles that get in your way.

Work the angles and seek the answers. Surf the Web, visit the library, ask lots of questions. Knowledge is power. From overall physical wellness to infertility treatments and disease prevention, your good health is priority No. 1. After all, you can't take care of your family, your partner, or your business, unless you take care of yourself first.

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The best of both worlds

the in-hospital birthing center provides complete care

Natural childbirth is supposed to be, well, natural, so it seems odd to some women that the whole process has become so medicalized. At the same time, even women planning for a natural delivery can't help but worry about the "what ifs." What if an emergency caesarean section is needed? What if the baby requires specialized pediatric care? What if something goes wrong?

St. Luke's-Roosevelt Hospital Center has come up with a solution that combines the best of both worlds—the homey comfort of a birthing center with the acute care of a major medical center. According to **Amos Grunebaum, M.D., Director of Obstetrics,** some advantages of an in-hospital birthing center include:

* The ability for the laboring woman to move at will, eat and drink, if desired, and choose the best positions for labor and delivery, without being encumbered by mandated IVs or electronic monitoring.

* Permission to have as many supporters present during labor and delivery as the mother chooses.

* Midwife and physician deliveries.

* A totally self-contained center on its own floor, yet just one flight down from the traditional obstetric/gynecology unit.

* Each room, equipped with a regular bed, wooden floors, comfortable furniture, and its own Jacuzzi.

* A lounge and kitchen for guests to use.

* A children's play area where siblings are welcome.

* Anesthetic pain options if necessary.

* The ability for mother and child to go home within 12 to 24 hours after delivery.

* Full, immediate access to medical services in case of complications, without having to go to an emergency room.

* On-site pediatricians should your baby need special attention.

A hospital birthing center? An idea whose time has come.

advanced practice nursing to the rescue

When your doctor is your nurse

Marlene McHugh is on vacation, yet somehow a reporter's phone call finds her in her office, examining patients. That same call on another day may just as easily found her making a house call. Yup, a house call.

Ready for another surprise? Ms. McHugh is not a physician, but a nurse, an advanced practice nurse.

Advanced practice nurses (APNs) are registered nurses who have gone on to receive graduate degrees and higher levels of clinical training in a specific specialty, such as family practice, geriatrics, pediatrics, midwifery, women's health, psychiatry, or oncology. Licensed by the State of New York, APNs can diagnose and treat illnesses, write prescriptions, perform physical exams and tests, stabilize emergency conditions, admit patients to the hospital, and refer patients to specialist physicians, as needed.

While APNs have been around for 30 years, it was not until 1991 that the National Organization of Nurse Practitioner Faculties began to standardize the educational and certification requirements of advanced practice nursing. Numerous studies have concluded that advanced practice nurses perform as well as physicians in patient diagnosis, management of specific diseases, and patient outcomes. In fact, APNs may well be on their way to answering the millennium's call for more cost-effective, primary care healthcare solutions.

did you know that...

a birthing center should be approved by the National Association of Childbearing Centers. Call 215-234-0564 for more information.

As is typical of most APNs, Ms. McHugh and her colleagues offer a style of care many women crave. These healthcare professionals pride themselves on their ability to listen and respond, on their emphasis on prevention and personalized services, and on their willingness to partner with a patient in her pursuit of wellness. In fact, in response to their patients' needs, CAPNA has office hours that start early in the morning and run until late in the evening. CAPNA is open weekends and, yes, they make follow-up visits to your home or office, as needed.

Ms. McHugh is one of four APNs who make up **CAPNA, Columbia Advanced Practice Nurse Associates**, a practice consisting solely of APNs and specializing in the primary care of adults. Located at Columbia Presbyterian Eastside, CAPNA was established in 1997, is fully covered as a primary care provider by most major insurance companies, and is recognized by Medicare.

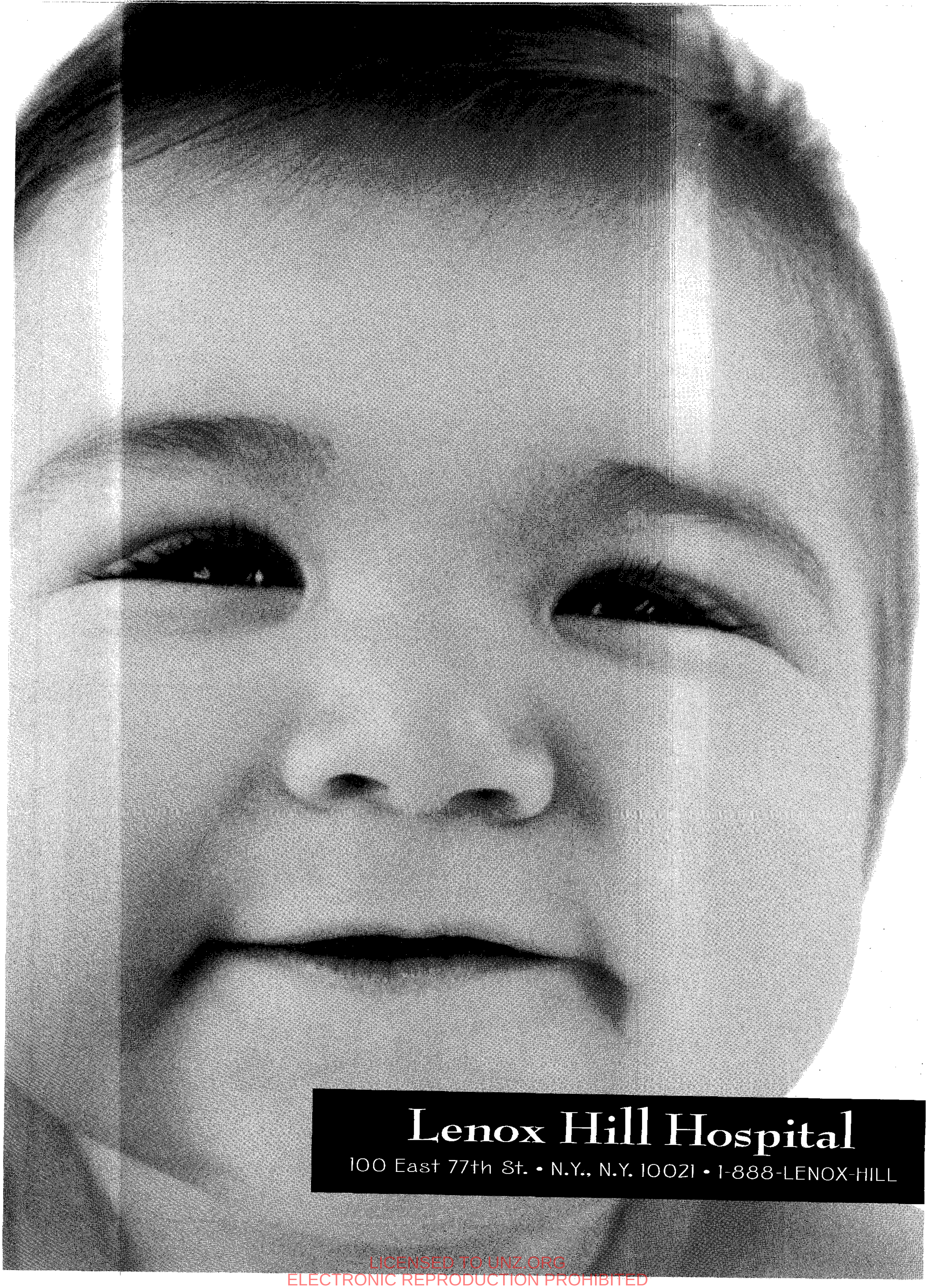
did you know that...

advanced practice nurses are important staff members of many physicians' offices now, particularly in pediatric and obstetric/gynecologic practices? In fact, certified nurse midwives delivered 15,000 babies a year in New York City alone. You can also find APNs in school and college health services, health maintenance organizations, hospitals, employee health services, home health care agencies, psychiatric facilities, and nursing homes.

With all due respect to our accountants, we still measure success in pounds & ounces.

Maybe that's why mommies and daddies from all over the metropolitan area trusted the doctors and nurses of Lenox Hill Hospital to deliver over 3,800 babies last year. Or maybe it's because we're renowned for our exceptional maternal and child care. Our Prenatal Testing Center and Neonatal Critical Care Unit are among the best in the city. So you can rest assured you are in the best hands from the moment you begin planning a family until long after your baby is born.

Of course, when you have a sick child, the only thing that matters is getting the best care possible. Lenox Hill Hospital specializes in outstanding pediatric services. Our Edward A. Davies, M.D. Special Care Unit provides round-the-clock intensive care for children with serious and potentially life-threatening illnesses. Lenox Hill Hospital isn't New York's biggest hospital, but if there's one thing we've learned in 140 years, it's not always the big things that make a hospital better. Sometimes it's the little ones. **For more information, call 1-888-LENOX-HILL.**



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Infertile no more

innovative in vitro options

A generation ago, a couple confronting the heartache of infertility had only adoption or empty arms to contemplate. But in a relatively short time, the field of infertility has leapfrogged ahead in progress, giving thousands of couples hope and babies. It's hard to believe the first in vitro fertilization (IVF) occurred just 20 years ago.

Unfortunately, too many couples still find significant obstacles in their quest to have a baby. One difficult hurdle is the financial one.

"In vitro fertilization is expensive and, all too often is, not a covered service," says **John David Gordon, M.D., Associate Director of Long Island Fertility and Endocrinology at Mather Hospital**, the largest infertility practice on Long Island. "There is, however, a relatively new strategy that is much less expensive and less time-consuming."

Intravaginal culture (IVC) is a method that is far less expensive than traditional IVF. IVC is also another option for those women who are interested in a low-key approach. "Some women choose to try IVC first, since they are concerned about IVF's risk of multiple births and the intense level of fertility drugs necessary," says Dr. Gordon.

Since only one to four eggs are produced (compared to IVF's 12 to 30), egg retrieval for IVC is less painful and can be performed under very mild sedation. Both egg and sperm are put in a small plastic tube, which is then inserted into the vagina. In this hospitable environment, fertilization can occur. Over the two days the IVC's fertilization takes place, women feel no discomfort and can go about most of their everyday activities.

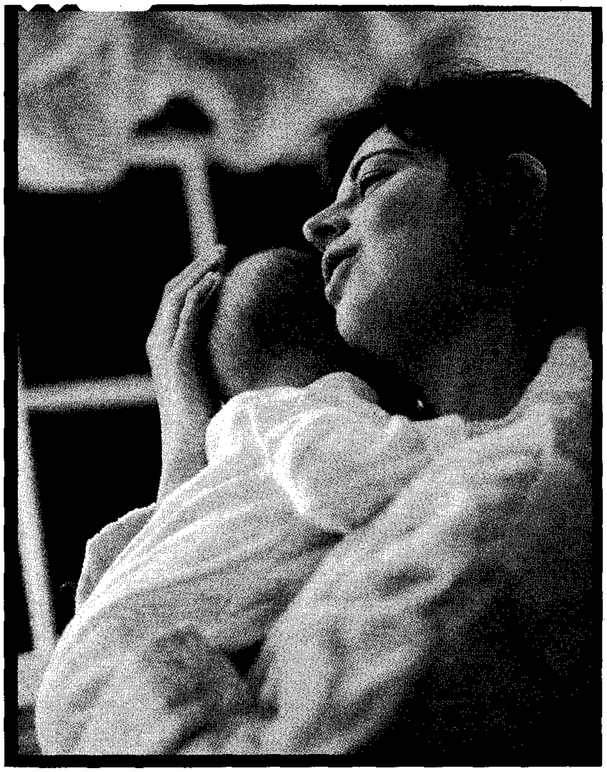
As in IVF, the fertilized egg is transferred into the uterus to complete the pregnancy's gestation time. Women who are successfully implanted, most often go on to have a normal pregnancy.

So why isn't everyone doing IVC? The odds of IVC are less compelling than IVF, 10 to 20 percent per embryo transfer, as compared to a near-60 percent success rate for some IVF centers. However, at approximately one-fifth the cost, some couples opt to give IVC a try before resorting to the all-out campaign of IVF.

For those who have failed with conventional treatment, IVF is indeed the way to go. "Before you choose an IVF program, consider the following features," says **Richard Grazi, M.D., Director of Brooklyn IVF, the Program for Assisted Reproduction at Maimonides Medical Center.**

did you know that...

while most hospital-conducted tours are geared for expectant parents in their final trimester, many will accommodate women earlier in their pregnancies? Checking out potential maternity facilities in your first or second trimesters allows you to make an informed choice, particularly if you're not committed to any one obstetrician or midwife. Once you've chosen a hospital or birthing center that meets your needs, you can ask for a referral to a practitioner with admitting privileges at that location.



In a recent independent survey, more doctors preferred NYU doctors than any other.

When asked by New York Magazine who would you send a member of your own family to see, more doctors, nurses and specialists named NYU doctors than any other. And that makes us feel pretty good.

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* Does the program offer comprehensive care, including male and female fertility specialists? Time can be saved if a couple doesn't have to go through a battery of tests at a multitude of specialists' offices.

* Are labs and other ancillary services available on site? Eliminate stress by having lab work and minor surgical procedures done in a familiar setting.

* Is psychological counseling available? Infertility treatments are often an emotional marathon; a supportive ear can be invaluable at times.

* Does the program offer services consistent with your beliefs? For instance, Orthodox Jews have several restrictions that govern the IVF process. At Brooklyn IVF, rabbinical supervision is available and everything is within the guidelines of Jewish law.

When should you consider consulting an infertility specialist? In general, if you've been trying without success to get pregnant for more than one year. Exceptions would include women over 35 who should seek help if not pregnant after six months, and situations where a personal medical history might pre-dispose either partner to fertility problems (e.g. previous surgery on the reproductive tract, previous chemotherapy, or irregular menstral cycles.

The complicated pregnancy

help for difficult pregnancies

When Amy G.'s physician learned that she was pregnant with triplets, he referred her to **NYU Medical Center's Prenatal Diagnostic and Maternal-Fetal Medicine Program. Charles Lockwood, M.D., Chairman of the Department of Obstetrics and Gynecology,** helps women with high-risk pregnancies give birth to healthy babies. Without a doubt, Amy G. fits the high-risk profile.

Dr. Lockwood used cutting-edge technology in crafting a course of action for Ms. G.'s pregnancy and delivery. For instance, using a simple, non-invasive test that he developed, Dr. Lockwood can predict a woman's risk of premature delivery. The method relies on a protein, fetal fibronectin. Women whose vaginal secretions contain this protein between the 24th and 35th weeks of pregnancy are at high risk for premature delivery and need special intervention to keep them from delivering their babies too early.

When Ms. G.'s test showed elevated levels of fetal fibronectin, Dr. Lockwood recommended that she go on bed rest in her seventh month. At 35 weeks gestation (the national average for triplets is 33), Ms. G. delivered three healthy boys. In the delivery room, Dr. Lockwood gave them each a little kiss. So did Amy G.

Dr. Lockwood's program is one leg in NYU Medical Center's triad of services for women who have difficult pregnancies. **The Program for IVF, Reproductive Surgery and Infertility, directed by Jamie Grifo, M.D, Ph.D.,** is a second leg of the triangle. Dr. Grifo and his team offer couples who have trouble conceiving the most advanced treatments for infertility. The doctors are also pioneering ways to screen out genetic defects.

The Recurrent Pregnancy Loss Program, led by **F. Susan Cowchock, M.D.**, completes NYU Medical Center's three-fold approach. Dr. Cowchock enables women who have a history of unexplained miscarriages to sustain their pregnancies and bear healthy babies. "Recurrent miscarriage is a problem with a good prognosis," says Dr. Cowchock. "Most people who have had one, two, or even three miscarriages go on to have healthy children after appropriate treatment and intervention."

did you know that...

a woman is considered high risk if she is older than 40; is carrying more than one fetus; has a fetus that's too big or too small; has too little or too much amniotic fluid; has a history of either diabetes, lupus or hypertension; and/or has a history of miscarriage or preterm labor. If you believe you fall into this category, consult an obstetrician familiar with high-risk pregnancies as soon as you suspect you have conceived.

"Everywhere else I was a WOMAN *with* BREAST CANCER. *At Memorial Sloan-Kettering...* I WAS LIZ."

Thirty. Single. *Breast Cancer*. That was Liz Salvagno's diagnosis in the summer of 1994. She was fighting for her life, and because of a prior medical condition, her best option was a double mastectomy. Liz would lose both breasts. But what about the emotional loss? Would she still *feel* like herself? Fortunately, Liz came to the right hospital. At Memorial Sloan-Kettering Cancer Center, we treat more cancer patients in a year than most doctors treat in a lifetime. Our focus is on the person, not just the patient. On Liz, not just her breast cancer.

Liz talked. We listened. Hearing her hopes, fears and concerns helped our team shape a treatment plan that could save her life *and* her self-esteem. We offered Liz a new procedure pioneered by our cancer and plastic surgeons — *a skin sparing mastectomy*. Although not right for everyone, it was ideal for Liz. Through a small incision, we removed the cancerous tissue while saving the skin of the breast. With delicate reconstruction, Liz was virtually scar free, both physically and emotionally.

Today, Liz is well, happily married and a partner in a law firm. Liz, all of us at Memorial Sloan-Kettering wish you the very best.

If you or someone you care about needs help and hope, please call us at 1-800-525-2225.

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questions and answers about egg donation

"The greatest impact on fertility today is that women are having babies at older ages. As women age, their eggs lose some of their quality, making it more and more difficult to successfully conceive and bear a healthy baby," says **Richard T. Scott, Jr., M.D**., Director of the **Assisted Reproduction Program at The Institute for Reproductive Medicine and Science of Saint Barnabas** in Livingston, NJ. Thus, Saint Barnabas offers the Anonymous Egg Donor Program. Dr. Scott answers frequently asked questions:

Q: How do I know if I need a donated egg?

A: You will be carefully screened and undergo tests that will eliminate other causes of infertility.

Q: Is being an older woman the only reason for poor quality eggs?

A: Chemotherapy and some surgeries can also be the cause.

Q: If my eggs are poor quality, will in vitro fertilization work for me?

A: No, IVF by itself depends on vital eggs.

Q: Who donates eggs?

A: Our donors are between 21 and 32 years of age and undergo extensive physical, genetic, and psychological screening. While our anonymous donors are compensated, the majority of them are motivated by altruistic reasons. Egg donation is a medically intensive process; there are easier ways to make money.

Q: Can I use eggs from someone I know?

A: You can use eggs from family members or friends. These known donors will undergo the same screening as our anonymous donors.

Q: If I use an anonymous donor, do I get some input on the choice?

A: We ask donors to provide lots of information on themselves and their families. You can choose a donor with many variables in mind, for instance, race, ethnicity, or religion.

Q: Once donor eggs are chosen, what happens next?

A: In–vitro fertilization: The egg is fertilized with your mate's sperm in the laboratory. Once fertilization is established, the resulting embryo is implanted in your uterus. You become pregnant and deliver as naturally as any other woman would.

Q: Will I be able to bond with the baby?

A: In hundreds of these procedures that I have personally performed, I've never met a mother who, after nine months of gestation, labor, and delivery, doesn't fall completely in love with the baby in her arms.

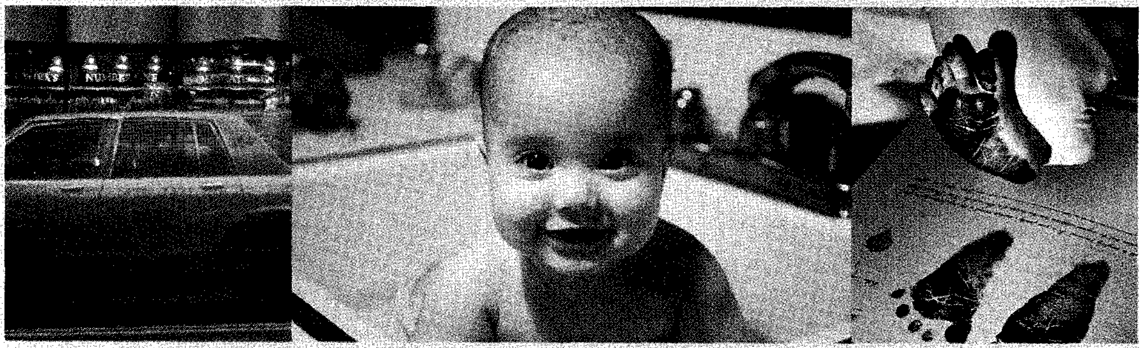
Our OB/GYNs help moms welcome little New Yorkers every day.

Having a baby takes a lot of preparation, and it's not all just clothes and cribs. A lot has to do with caring for expectant mothers. Which is why pregnant women in New York turn to Beth Israel, St. Luke's-Roosevelt and Long Island College Hospital obstetricians and midwives.

We help every step of the way in making sure expectant moms know about proper nutrition and get regular checkups to monitor their and the babies' progress. Then, our doctors and midwives can introduce you to an excellent pediatrician to care for your baby when he or she officially becomes a New Yorker.

For outstanding physicians & midwives, call 1-877-234-BABY

We Heal New York.



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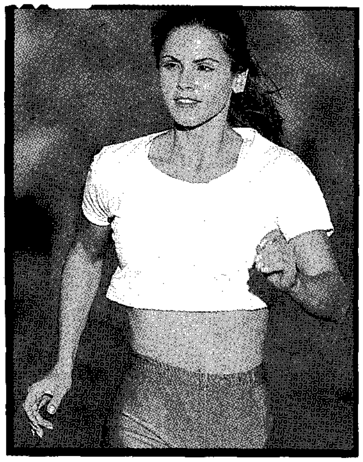
Treating the female athlete



1. You're a marathon runner who wants to improve performance.

2. You're newly pregnant and wonder if you can safely keep up your aerobic classes.

3. You're an avid weekend tennis player, struggling with a sore elbow.

However you discovered the joy of physical fitness, you've finally come to realize that you're an athlete. It's important to find a doctor who agrees with you.

Regular exercise, whether for recreation and health, or in preparation for competition, can promote total body fitness. However, an excess of physical activity, improper training techniques, or athletic injuries can require special medical attention.

Jo Hannafin, M.D., Ph.D., an orthopedic surgeon and the Center's orhopedic director, is part of a unique team at the **Women's Sports Medicine Center at the Hospital for Special Surgery**. This center is the first of its kind in the country designed to take care of active, athletic women. Two physicians trained in sports medicine, and specializing in family and rehabilitive medicine, work with Dr. Hannafin. Rounding out the multidisciplinary team are an exercise physiologist, a sports nutritionist, a registered dietitian who specializes in eating disorders in athletes, a physical therapist, and a nurse who happens to be a marathon runner.

"Athletes should not be sweating it out alone," says Dr. Hannafin. "Healthcare practitioners experienced in treating the female athlete can be helpful in many ways." Dr. Hannafin suggests you consult an expert if you:

* Have a nagging or acute sports injury.

* Need advice on injury prevention.

* Want help in achieving a level of performance that you have not yet attained.

* Are about to embark upon an exercise program.

* Are an older adult with an interest in keeping physically active.

* Need an exercise prescription for weight loss; blood pressure, sugar or cholesterol control; osteoporosis or heart disease prevention/ treatment; arthritis; pregnancy, or any other specific goal or condition.

* Have exercise-related medical problems such as asthma or menstral irregularities.

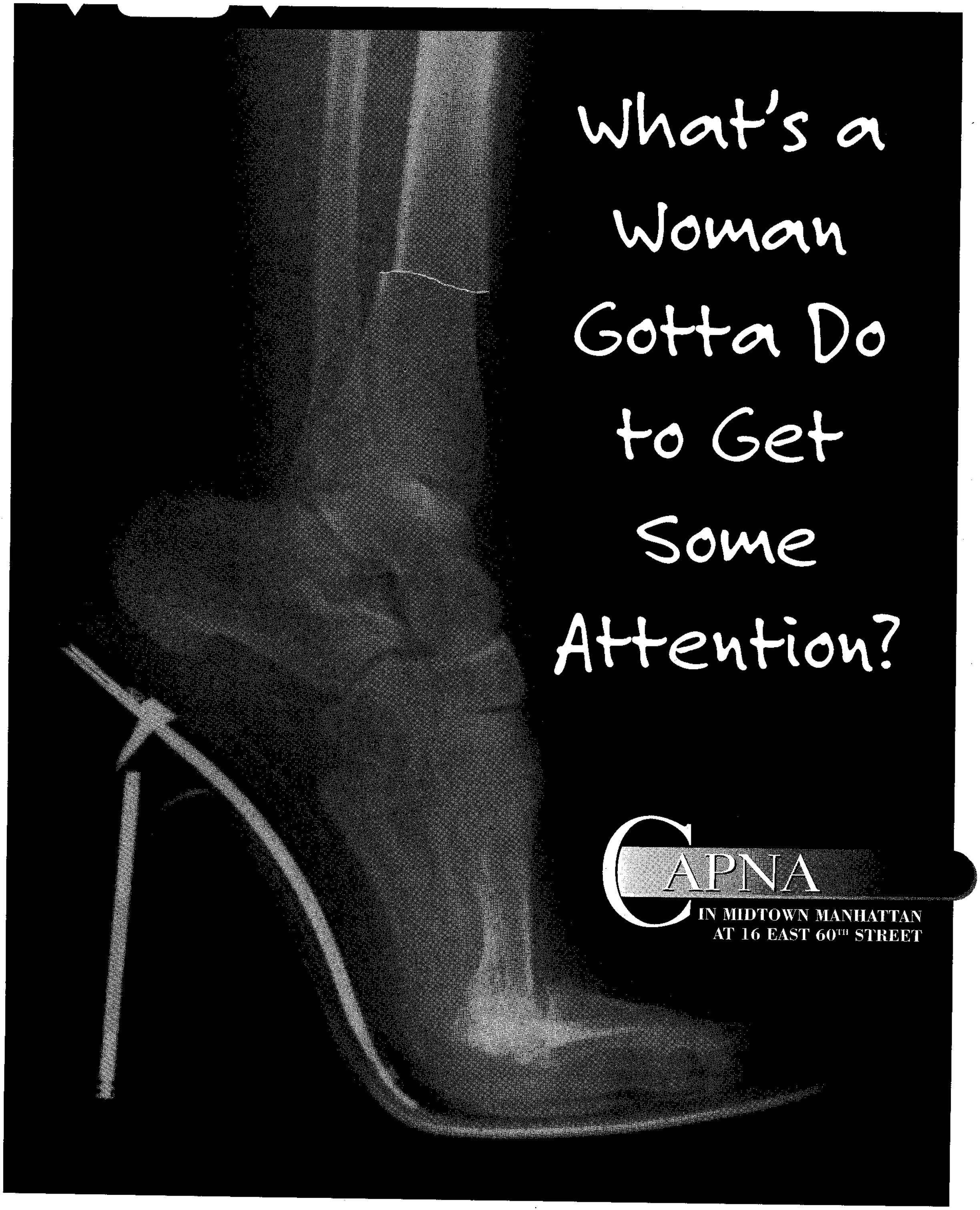
* Want a thorough evaluation of your diet as it relates to your exercise and lifestyle habits.

* Seek a personalized exercise program that considers your body type, age, and general physical condition and fitness goals.

Dr Hannafin also recommends that you look for a doctor's practice that is "pro-exercise." She explains: "Many physicians are not that well-trained in the specifics of exercise. Lots of new studies are being done that conclude that almost anyone, despite age or health condition, can benefit from regular exercise."

did you know that...

not all massage techniques are the same? According to **Lionel Bissoon, D.O., Director of the NY Sports & Spine Complex,** most of the massage therapies found in spas are based on Swedish massage, a non-specific technique that is designed for relaxation. "Spa massages are great as stress relievers," acknowledges Dr. Bissoon. "But when you have a medical need for hands-on therapy, you need a therapeutic medical massage." Under a doctor's guidance, a certified therapist works specific areas of the body, helping treat injured knees or shoulders, for instance.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Wellness within

A face lift, dramatic weight loss, eliminating unwanted hair: When you're talking significant physical change, you're also talking about the path to wellness that comes from feeling comfortable with the way you look. Here, the latest ways to look and feel your best—starting from the top:

the crowning glory

"One out of every seven women has hair loss," says **Elline Surianello, President of LeMetric Hair Center**. "Unsightly hair loss can wreak havoc on self-esteem. I know; that's how I got into this business."

Hair loss can be due to genetic conditions, post-pregnancy or menopausal hormone changes, medications, or the normal aging process. In some cases, women are just born with exceptionally fine hair.

"Sometimes, women are looking to make a fashion statement," adds **Dino Dondiego, President of Sequence**. "With Hair Blending™, we can create different highlights, tones, and textures to steer a look in a new direction."

Depending on the process you choose, expect maintenance of four to six weeks to address your hair's natural growth. Also expect to be able to swim, shower, sleep, and shampoo as normal.

did you know that...

the only permanent method of hair removal is electrolysis? While shaving, waxing, tweezing, and lasers can get rid of unwanted hair temporarily, for the long-term answer, shop around for electrolysis experts. "Check that you're getting a written warranty of quotes and a guarantee of no regrowth," says Lucy Peters, President of **Lucy Peters® International, Ltd.** "And make sure the salon has a lengthy history of electrolysis experience. "The only electrolysis treatment which gives immediate, permanent results is The Integrated System.®"

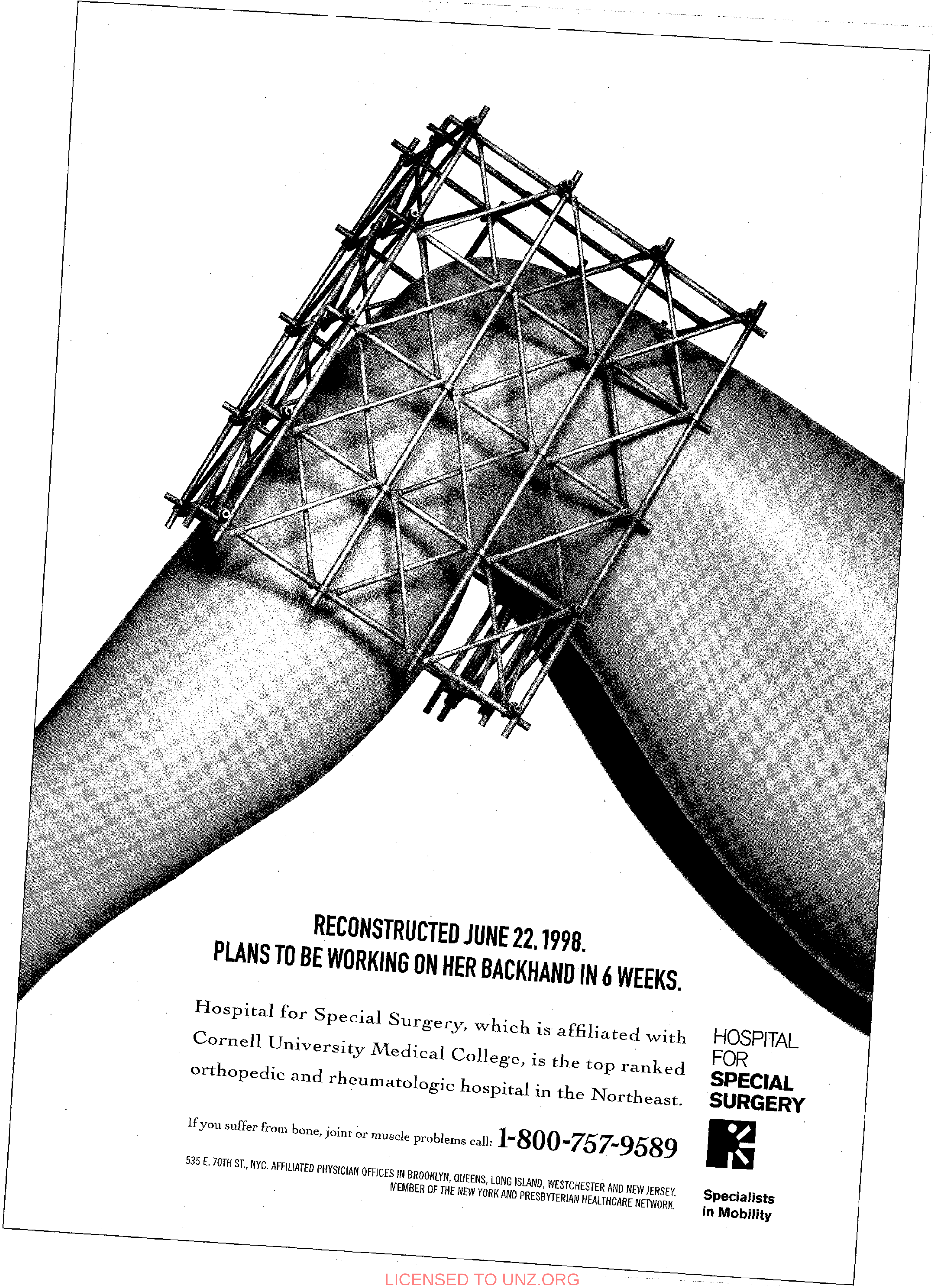
"Research your options thoroughly," recommends **Stacy Costa, Vice President of DonCosa Images**, which offers nine non-surgical processes to a clientele that is 90 percent women. "Each woman will need her own tailored solution."

a pretty face

Cosmetics and lotions can only do so much. They can't, for instance, hide the wrinkles and slack skin that make you look older than you feel. For a quick fix to frown lines, **Mark Erlich, M.D., Director of Profiles & Contours,** recommends the newest treatment: Botox. "A single injection of extremely diluted botulism toxin eliminates lines quickly and lasts about six months," he says.

Some women notice the first sign of aging when they lose their neck and jaw lines. A new technique can completely restore that crisp profile with no visible scarring. Using a small incision under the chin and behind each ear, the skin is redraped, fat is removed, and the muscles are tightened in the same manner as a face-lift, allowing for a cleaner and more youthful look. "It allows may women to put off an entire face-lift for up to 10 years," says **Vincent C. Giampapa, M.D., Director of the Plastic Surgery Center**.

For ultimate and lasting improvement, face, neck and eyelid lifts can turn back the clock, says **Stanley Taub, M.D.**, a Board Certified plastic surgeon and a professional sculptor. Dr. Taub firmly believes that face-lifts should produce a natural look without giving a stretched appearance."Look for a surgeon with excellent aesthetic sensibilities as well as the skills to go along with them," advises Dr. Taub.



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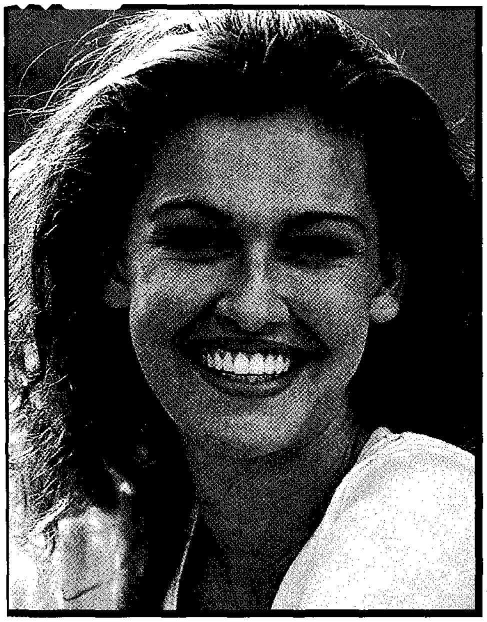
a dazzling smile

"After the eyes, people most notice smiles," says **Gabriel Golan, D.D.S., of Teledontics**, which provides the **1-800-DENTIST®** dentist referral service in the Northeast. These days, there's just no reason to avoid the dentist. Advanced medications, technology, dental materials, and procedures make dentistry a comfortable way to ensure great looking and healthy teeth.



Jerry Lynn, D.D.S., of Toothsavers, says it is particularly important for everyone—especially pregnant women—to visit the dentist frequently for a check-up and full cleaning. "Inflammatory gingivitis happens most often when a woman is pregnant," explains Dr. Lynn. "This condition, also known as gum disease, is caused by a tremendous hormonal change that affects women during menstruation and pregnancy." It brings new meaning to the saying, "For every child, a tooth."

At home, dental hygiene is equally important. Daily flossing and brushing is a must. There's a toothpaste for every need on the market, including those that fight tartar buildup as well as cavities. **Kontrol®**, a new line of innovative toothpastes from France, has just become available in the New York area. Kontrol® brands include a protective barrier that repels both plaque and bacteria. The line also offers a special homeopathic toothpaste for those who prefer or need alternative health products. Kontrol® is also recommended for kids. Try the gel toothpaste—no brush, no water—just swish for sparkle.

when diet and exercise fail

Liposuction, the process of literally sucking out fat cells from specific parts of the body, has evolved tremendously since it was introduced 15 years ago, says **George Lefkovits, M.D.**, a Board Certified plastic surgeon in private practice. For one thing, the tubes used in the procedure, called the cannulas, are two to three times thinner than the pioneering technology. Dr. Lefkovits uses a tumescent technique, in which he injects a solution that includes adrenaline into the tissues before the actual liposuction, thereby decreasing blood loss during the surgery. "Today's liposuction recovery is also speedier, thanks to the tumescent technique, as well as postoperative massage and ultrasound treatments, which help increase blood supply and decrease bruising," says Dr. Lefkovits.

But even using liposuction, some body parts remain stubborn. Up until now, "bat wings," those flabby upper arms that don't respond well to diet, exercise or traditional liposuction, were something to be hidden under sleeves. But with a new procedure, developed by **Jeffrey R. Fischman, M.D., of Constructive Surgery**, those wings can disappear completely. Using liposuction combined with a specific bandaging technique, Dr. Fischman has discovered that the skin tissue under the arm shrinks within two weeks leaving nothing but tiny quarter-inch scars.

did you know that... the biggest trend in aesthetic plastic surgery is that women are getting subtle treatments done at earlier ages? According to **Denise Thomas**, a cosmetic surgery consultant, women who do mini face lifts in their late 30s and early 40s are holding off the evidence of aging with subtle, youthful, and beautiful results.

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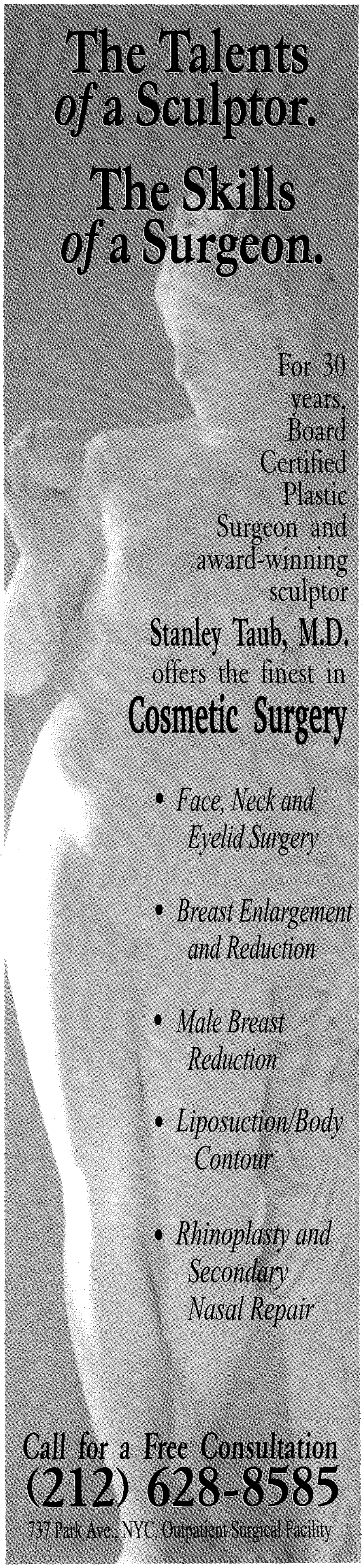

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did you know that...

all the plastic surgery in the world cannot combat obesity? The best way to get a handle on those love handles is to see a doctor, says **Paul J. Fox, M.D.,** an internist who specializes in weight control and obesity issues. Look for a physician who can offer an individualized approach to your goal and is experienced in the three principle obesity treatments meet: diet, exercise, and medication.

respecting your skin

Did you know that the skin is the largest organ in your body? It serves as our barrier from the elements, protecting us and containing our bodies at the same time. Skin deserves our respect.

"Autumn is the time to pamper your skin and begin to reverse skin damage," says **Alice P. Abernathy**, owner of **Allana Day Spa & Laser Institute**. Summer results in a whole lot of dermatological abuse, such as sun exposure, pollution, perspiration and oil buildup. "Women should seek spas where all natural products are used, including the latest fruit peels, Micro-dermabrasion and oxygen therapy facials," advises Abernathy. Don't forget to consult with an expert about all your skin, including that on your body and hands, too. After your treatments, ask how you can improve your daily skin-care routine.

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did you know that...

four times as many men as women stutter, but of those afflicted, more women than men are closet stutterers? "Women are likely to find clever ways to hide the fact that they stutter. They'll avoid certain words or simply point to dishes on the menu instead of speaking," says **Martin Schwartz, M.D., Ph.D., Executive Director of The National Center For Stuttering.** The good news: For the half million women in this country who stutter, there are proven techniques that can effectively control the condition 94 percent of the time.

No-Hysterectomy options

Fibroid tumors, found in the uterus, are the most common benign pelvic tumors in pre-menopausal women over age 35. While benign thankfully means non-cancerous, fibroid tumors are far from benevolent. In fact, these tumors of muscle tissue and other fibrous material cause such pain and bleeding that some women are ready to do anything to relieve the symptoms. In the past, the only relief available was a hysterectomy, the total surgical removal of the uterus. Modern medicine, however, offers other choices.

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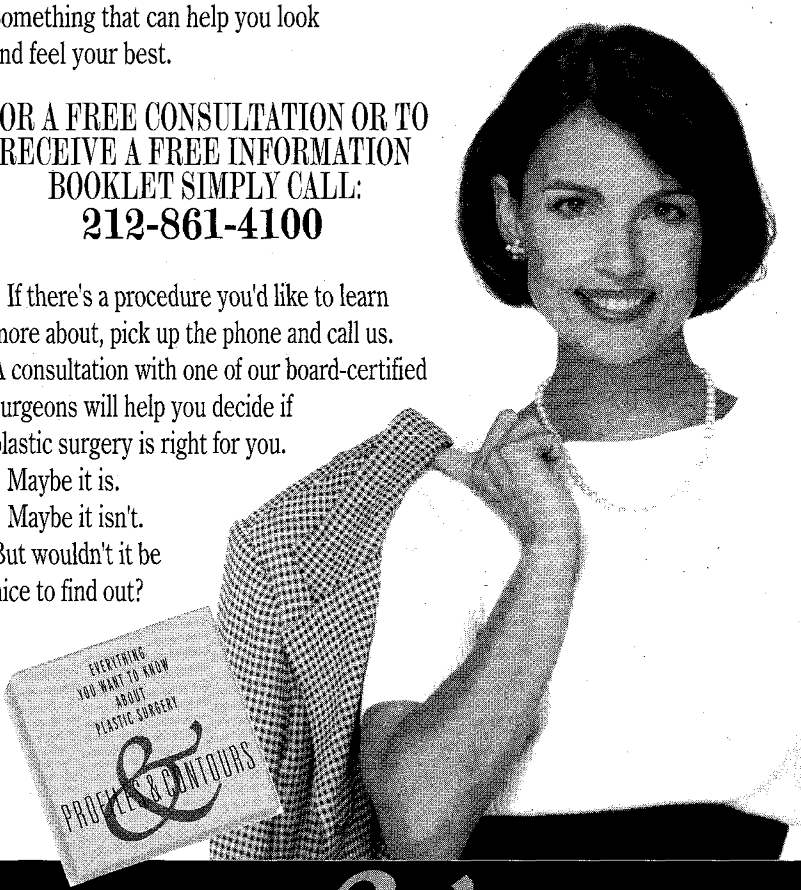
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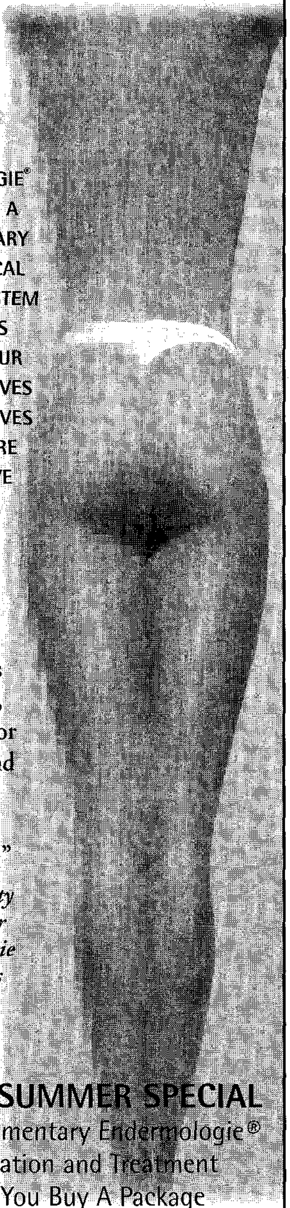

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Frank Vogel, M.D., Chief of Angiography and Interventional Radiology at Lenox Hill Hospital, along with his colleague, **Daniel Javit, M.D.,** apply embolization, a technique previously used to treat abnormal bleeding in other organs, to shrink fibroid tumors of various sizes. They insert a catheter through the groin into an artery leading to the uterus. The radiologist then injects polyvinyl alcohol particles into vessels that feed the tumors. "The particles permanently block the blood supply, causing the fibroid tumors to shrink markedly in size, ultimately becoming asymptomatic," says Dr. Vogel.

Depending on the case, patients who undergo embolization can go home the same day or, at most, spend 24 hours in the hospital. All patients are able to return to their normal daily activities a few days following discharge from the hospital.

Fibroid tumors can appear within the uterine wall, grow in the outer portion of the uterine wall, or grow near the inner layer of the uterine cavity. Because embolization blocks the blood supply of all the tumors, no matter where they are located, it is not necessary that a physician physically be able to see every tumor. "Embolization allows us to treat even the deepest tumors that would be inaccessible to any other surgical or laparoscopic technique," says Dr. Vogel. The excessive bleeding and pelvic pain associated with the tumors improves, with the full beneficial effects being felt within two to three months.

Fibroid tumors are hormone dependent and grow most during reproductive years, particularly during pregnancy. Because they

usually become asymptomatic around menopause, some women nearing menopause may opt for hormone therapy as yet another non-hysterectomy option

Dr. Vogel points out that long-term studies have not been performed on the fertility rates of women who have undergone embolization.

Due to the uncertainty surrounding the impact on fertility, embolization is not recommended for women who want to become pregnant at this time.

If you suffer from fibroid tumors, severe uterine bleeding, and want to avoid major surgery, there are still other choices.

Myolysis is a minimally invasive endoscopic surgery that uses electric needles to destroy the blood flow, thereby shrinking uterine fibroids.

Herbert A. Goldfarb, M.D., Assistant Clinical Professor of Obstetrics and Gynecology at NYU School of Medicine, who introduced the technique less than 10 year ago, says, "Myolysis is another safe and less radical alternative to hysterectomy."

did you know that...

it is essential that women continue to maintain annual visits to their gynecologist for a yearly exam and pap smear, even after their childbearing years are over? Such screenings are important ways to detect early cancers and other gynecological problems.

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ICSI - Intracytoplasmic Sperm Injection - is the direct injection of a sperm into an egg (oocyte).

GIFT - (gamete intrafallopian transfer) Placement of sperm and eggs into fallopian tube.

GIFT/ET-GIFT procedure followed by transcervical embryo transfer 2-3 days later (GIFT and IVF combined).

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The cancer you forgot

"Women get three cancers that, in many cases, can easily be caught and successfully treated. Two of them they know about—breast and cervical cancer. The third, they forget—colon cancer," says **Dr. Sidney J. Winawer, Director of the World Health Organization Center for the Prevention of Colon Cancer at Memorial Sloan Kettering Cancer Center.**

While diligent women go for pap smears and mammograms, many still buy into the myth that colon cancer is a "man's cancer." "Actually, as many women as men get colon cancer," says Dr. Winawer. "In both sexes, with proper screening, colon cancer is more preventable than either breast or cervical cancer."

Using various powerful screening tools, doctors can find premalignant polyps and very early cancers. The best news: "In early stage cancer, the cure rate is as high as 90 percent," adds Dr. Winawer. Most women, beginning at age 50, should have one or more of the following screenings, which are also effective checks for rectal cancer. Women with a family history of colon cancer will be advised to start screening earlier. Your doctor can give you specific recommendations on when and how to screen.

the tests you should know about

TEST	WHEN	WHAT
Fecal occult blood test (FOBT).	Yearly	At home, you take several samples of your feces and a laboratory examines it for blood.
Flexible sigmoidoscopy.	Every five years, usually combined with the yearly FOBT	An office procedure, in which the doctor inserts a flexible lighted tube through your rectum and examines the lower half of your colon via camera.
Double contrast barium enema	Every five years	A 60-minute outpatient procedure, in which liquid barium is inserted through your rectum into your colon and viewed by X-ray.
Colonoscopy	Every 10 years	A 20-minute office procedure, performed under light sedation, in which a lighted, flexible tube is threaded through your entire colon and viewed via an attached camera. If any polyps are seen during the test, the physician will remove them right then and there with little discomfort or chance of complications.

did you know that... colonoscopy is the gold standard of colorectal cancer screening? While the procedure involves sedation and preparation (laxatives and clear liquid diet the day before), gastroenterologists believe its accuracy and the fact that it only need to be done once a decade, make it a cost-effective and preferable screening choice for most women.

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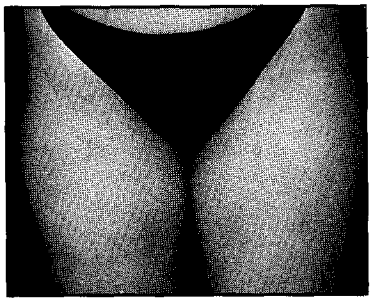
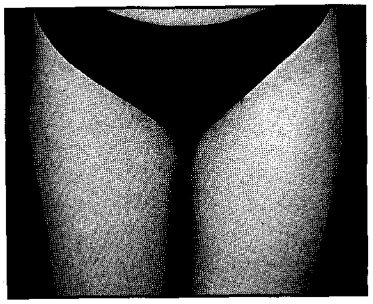

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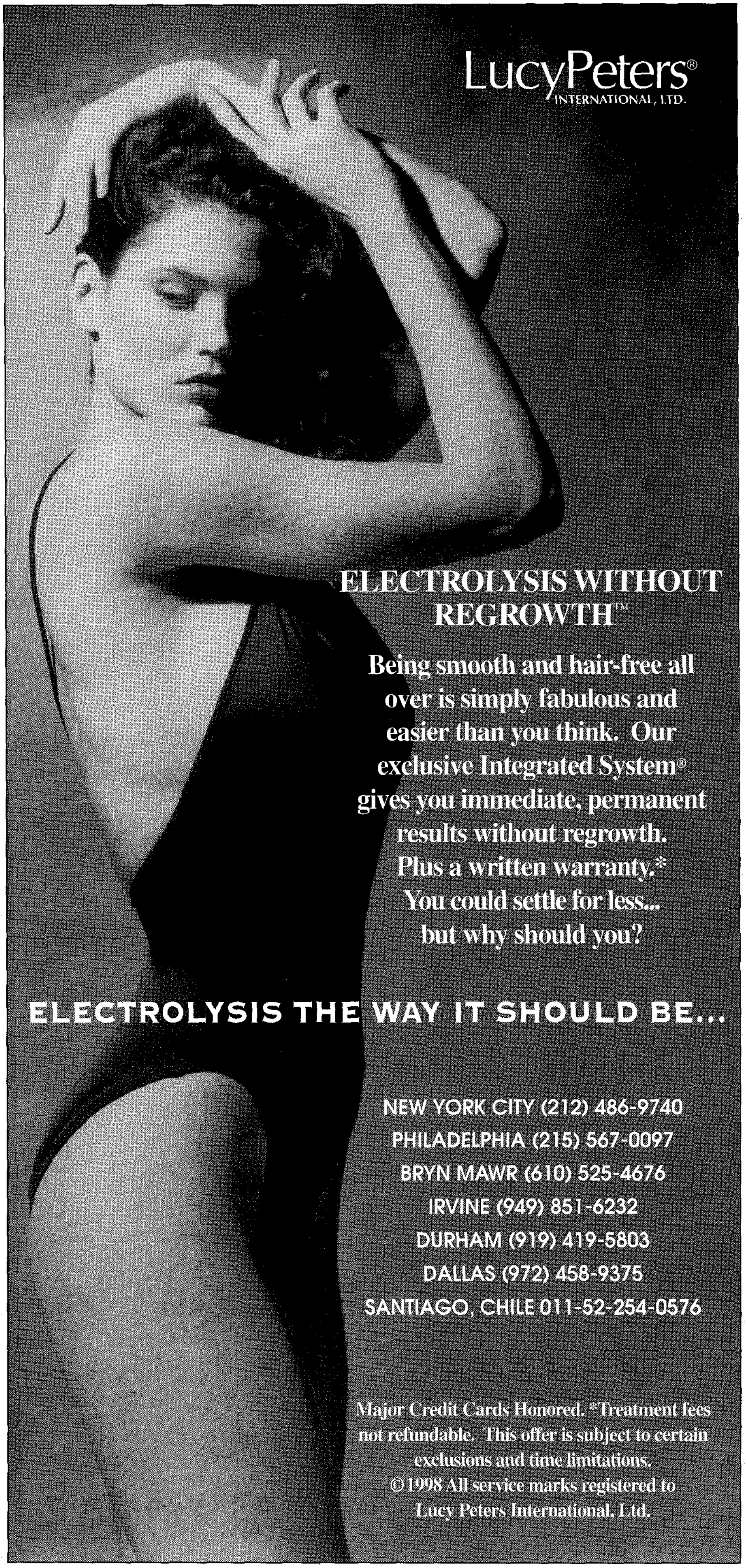

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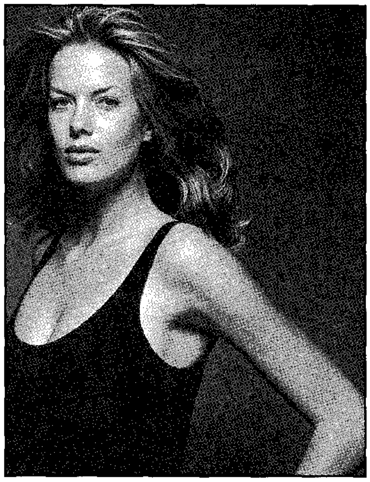

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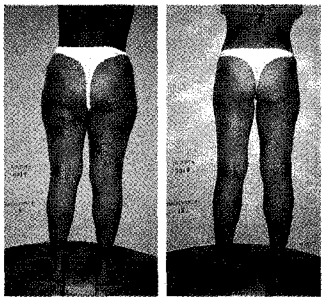

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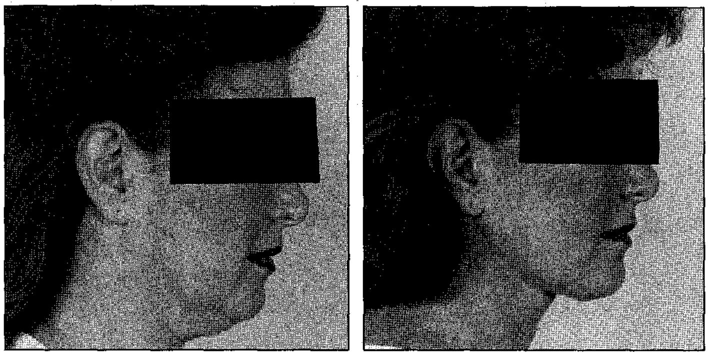

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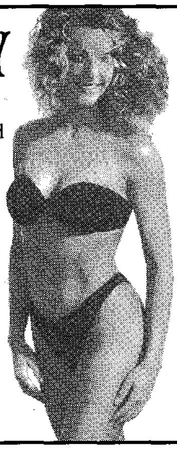

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MOVIES DAVID DENBY

Heche Appeal

The sexual tension between Anne Heche and Vince Vaughn gives 'Return to Paradise' its charge; 'Your Friends & Neighbors' is more Neil LaBute nastiness.

ANNE HECHE LEANS INTO A SCENE HUNGRILY, EAGER for information, for connection and intimacy. Her characters always want something, and Heche, her wired, slender body exposed, her softly curved features directed fiercely at the other actors, throws herself into the moment, holding nothing back. Heche burns so brightly she seems slightly phosphorescent—the blonde intensity can be daunting. Yet we can live with her in movie after movie for a rather simple reason: She has a genius for attentiveness. This may not seem like much of a compliment, but how many other actresses are skilled in just that way? Heche acts with a specific person, feeding off the other actor, and she's almost frighteningly direct, with little time for small talk. A strong will might make another woman rigid or bellicose, but Heche's willfulness flows into a spontaneous emotional aliveness; she drives each scene forward to its dramatic point, adding iron to her voice when she has to be tough. She's a woman in motion, and since she takes risks, she appeals to the women in the audience as a heroine. But she appeals to men too—she plays very well with men. I think one could say, in fact, that she has become the outstanding actress of heterosexual love scenes in movies today. There may be a joke there, but I can't seem to find it. Anne Heche makes a good case for professionalism in acting.

There's something about Anne: Heche and Vaughn in *Paradise.*

Photograph by Barry Wetcher/Polygram Films.

Heche injects some life into the rather square moral melodrama of **Return to Paradise.** In a lushly photographed prelude, three American college grads, Sheriff (Vince Vaughn), Tony (David Conrad), and Lewis (Joaquin Phoenix), vacationing in Malaysia, live on a beautiful beach near Penang and smoke a lot of hash. Two of the young men go home, leaving behind Lewis, an earnest environmentalist and animal lover. The movie then skips ahead to New York, two years later, where Heche shows up as Beth, a lawyer working for Lewis. It seems that he was busted for possession of drugs just after Sheriff and Tony left, and will hang in eight days unless they go back to Penang, admit their responsibility, and agree to serve three years in prison each.

Return to Paradise, which was written by Bruce Robinson and Wesley Strick and directed by Joseph Ruben, appears to be a sober new version of the 1978 shocker *Midnight Express,* in which an American (Brad Davis), held for possession of hash in Turkey, was beaten and sodomized. Ruben avoids the lurid, lustful-Turk stuff, the sadomasochistic hysteria that made *Midnight Express* a trial (and a laugh) to sit through. Joaquin Phoenix, with his ugly-beautiful face, is the post-sixties American innocent, and his suffering in prison—he has the shakes and is nearly incoherent—is shocking enough. The sense of the movie appears to be that the boys, by treating the Third World as a pleasure garden, behaved carelessly, but were then punished far in excess of their crimes by petty Malaysian bureaucrats seeking to humiliate the United States.

In New York, Beth puts the screws to Sheriff and Tony: Go back, or your friend dies. The trouble with the story is that it's too obvious morally, and too linear as a piece of dramatic construction. The filmmakers would perhaps have done better if they had started in New York and then cut back to Malaysia, so we could learn, bit by bit, who was guilty of what and we could see how the boys' earlier acts meshed with their current behavior. But Robinson, Strick, and Ruben have instead created a conventionally straightforward melodrama of redemption. The Vince Vaughn character is a self-proclaimed Brooklyn "bum"—a cool guy, maybe, but a time-waster who drives a limo because he won't risk doing anything serious. Sheriff is a tame throwback to the kind of character William Holden played 45 years ago—the wised-up American who says he's only out for himself but who has buried good qualities. The way the character has been set up, Sheriff has only one way to turn; if he doesn't go in that direction, there's no movie.

Tall and handsome, with a high forehead and a nervous laugh, Vaughn (the poseur in *Swingers*) eases into a scene, holding himself in reserve. Vaughn may have buried good qualities himself. We're drawn to his actor's pride—he doesn't try too hard to make himself likable, and that quality alone makes him glamorous. But by the end of the movie, Vaughn is stuck making speeches, and the final scenes are frightfully noble. Joseph Ruben (*The Stepfather, True Believer*) works with superb craftsmanship, but the only thing that saves the movie from boredom is the moment-by-moment sexual tension between Heche and Vaughn. She rouses him from his self-love, and he looks at her as if he's never really taken a woman seriously before. We can hardly blame him.

WHEN PEOPLE DESCRIBED NEIL LABUTE'S first movie, *In the Company of Men*, as a satire of male viciousness and corporate rancor, I thought they were kidding themselves: The movie took too much gloating pleasure in sadism, and left too few outlets for sane or even rational behavior, to be anything other than a covert endorsement of what it allegedly deplored. LaBute's new work, **Your Friends & Neighbors,** draws on the same spirit of nihilism and despair, and I think it's safe to say that LaBute, dramatically speaking, has found the world in which he wants to live. The movie is set in Woody Allen territory—educated Manhattan, art galleries, adultery—and its theme is that no one knows how to love, or even how to *make* love. Essentially, we are all masturbators.

The male characters, three friends, are a schlep (Aaron Eckhart) who jerks off next to his sleeping wife, a worm (Ben Stiller) who lies to everyone, and a would-be stud (Jason Patric) who loathes women and is probably gay. The women are only slightly less depressing. There's a prig (Catherine Keener), a mope (Amy Brenneman), and a sweet lesbian (Nastassja Kinski) doomed to have the same inane conversation with every person who comes into her art gallery. These six people manipulate and betray one another in a series of short, desperate scenes that simply don't play—the characters stammer through sentence fragments, or engage in long, preposterous erotic monologues that, oddly, are never mentioned again. LaBute isn't creating drama, he's showing off. This kind of betray-your-friends nastiness is best expressed in the manner of Waugh, Pinter, or Frederic Raphael, in which venom is released as coldly literate wit, and we can enjoy it as a stylization of bad behavior. *Your Friends & Neighbors* is both vicious and earnest, an excruciating combination. I don't ask for pleasantness, but there has to be some way of making us care about the people in a movie, or else we are wasting our time with stumblers and schmucks. Neil LaBute obliterates his characters, his scenes, and, ultimately, himself. ■

David Denby's 1997-98 reviews are available at **newyorkmag.com.**

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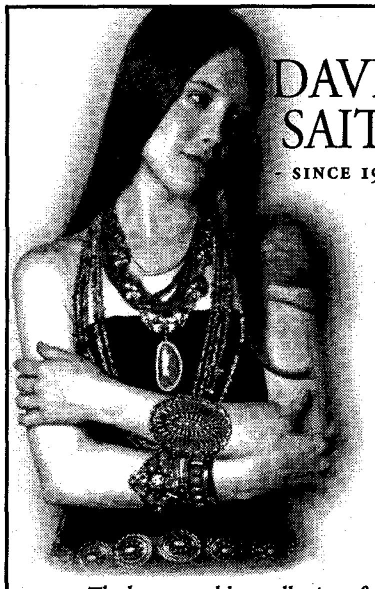

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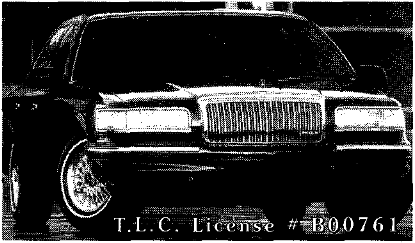

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BOOKS WALTER KIRN

Truth Hurts

Books by Dani Shapiro, Catherine Texier, and Lauren Slater illustrate that it's not the novel that's in trouble—it's the memoir.

Slow Motion
BY DANI SHAPIRO
Random House, 245 pages; $23.95

Breakup
BY CATHERINE TEXIER
Doubleday, 159 pages; $19.95

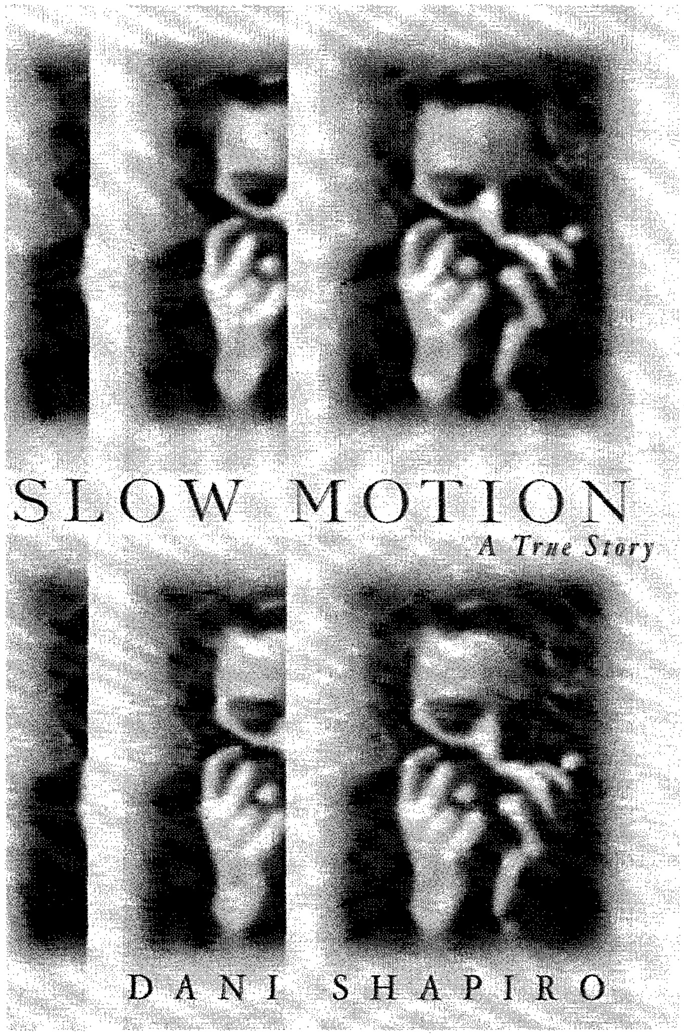
Prozac Diary
BY LAUREN SLATER
Random House, 224 pages; $21

THE INVENTION OF FICTION, COMMON SENSE suggests, was, in part, the result of boredom with real life. Likewise, the recent vogue for heartsick memoirs in which intelligent, literate individuals take their turns as minor Jobs battling various daytime-drama scourges, may have been a reaction to same-old, same-old fiction. Now, though, the memoir has gotten boring, too; petty, canned, predictable, and consumed by a single, therapeutic storyline: how I survived my divorce/bereavement/depression with the help of spirituality/friends/pills. Suddenly, any writer who's lost a pet or had a bad hair day feels emboldened, nay obligated, to reenact their wounding and convalescence in conversational, kitchen-sinky prose. In less time than Seinfeld was on the air, and speeded by the imperatives of pack publishing, the memoir has gone from cause célèbre to kitsch.

To witness the final, sorry confusion of honesty and hackery, self-disclosure and self-exploitation, pick up novelist Dani Shapiro's *Slow Motion.* The book's motivating traumas are a bloody car-wreck involving her Orthodox Jewish parents and a sordid affair with a wealthy older lawyer (whose real name, we're assured, we've read in all the papers). Supposedly, Shapiro's uplifting story is all about returning to one's roots and rejecting false values in the wake of family tragedy. The college-dropout party girl, a sometimes-model who hoovers coke in her sugar daddy's limo, is splashed with cold, cold water and grows up. Actually (and unwittingly), the book enacts a more interesting human journey: the way people convince themselves they've ripened when they've only aged. Very little in Shapiro's narrative supports the theme of spiritual breakthrough that she relentlessly pushes on us. Her continuous coy allusions to her attorney boyfriend's fame suggest that she's still hung up on razzle-dazzle. Her endless backhanded compliments to herself about her ravishing blonde good looks sound distinctly unchastened. And by naming expensive California spas, vintage champagnes, and makes of luxury cars in order to demonstrate how shallow she was, she somehow succeeds in hinting at how shallow she still may be. "He told me about an old girlfriend of his, the actress Jacqueline Bisset, and how much I reminded him of her. His words had a narcotic effect." Shapiro's decision to name the famous actress suggests that, perhaps, they still do.

Memoirs these days are being crafted from smaller and smaller slices of life.

Catherine Texier's *Breakup* suffers from a similar disconnect. Sprayed out in present-tense journal form as if time were of the essence in the project (write while the blood still flows, the tears still drip, and Manhattan still sort-of knows the names of the semi-famous real-life characters), the book has the stilted, posturing hysteria of a Plath-immersed sophomore's secret diary.



"The three of us are trapped in this house and we take out our rage on each other. The family dynamics are turning into the law of the jungle. And I am caught, paralyzed in the chain of fear." Such sentences quickly give the lie to the notion that heat-of-the-moment, crisis composition rings truer than the revised, reflective kind. When writers abandon themselves to impulse, what usually pop out first are clichés, while originality, curse it, generally takes a while.

The story behind *Breakup* is as old as dirt: middle-aged husband, in a sudden Indian summer of hope and romance, drops faithful wife and kids for dubious mistress. What's supposed to make this elephant fly is Texier's intensity, her foul-mouthed primal screams and nasty sex talk. But like most lapses of inhibition untempered by editorial second thoughts, her outbursts make you embarrassed for her even though they're supposed to make you proud of her. Instead of winning us over to her cause with perspective and wit, Texier treats her righteousness as unquestionable and bombards us, heavy-metal-style, with the squealing feedback of her moods: ". . . you my man, not my husband, we never called each other husband and wife, but man and woman, you my man, you who have adored me all these years, you have betrayed me, you have fucked me over, you have screwed me big-time."

One essential risk of memoir writing, especially fast and furious memoir writing, is that readers will come to know more about the writer than she seems to know about herself. Texier's behavior in *Breakup*, and her blitheness in recording it, raise fundamental questions about her judgment that one senses she's ill-equipped to face—questions that seriously hamper one's ability to take the long, wronged walk in her shoes that *Breakup*'s very existence presupposes. Put simply, instead of throwing out the creep who does everything but bring his mistress home with him, Texier lets him hang around scrambling eggs, perusing the Sunday *Times*, and crawling on top of her bed whenever he happens to roll in from the bar. One takes pity on Texier not for her plight (which sounds awful, from what little one can gather of it from such lame remarks as "You acted out of rebellion. . . . But you're playing with fire and you're going to get burned") but for her decision to go naked in public before her mental swelling has gone down. Her faith in the power of emotional exhibitionism seems a bit pathetic in the end, and she sounds more like her own fool than her husband's. If Texier were a character in a novel, the self-delusion might prove an absorbing case study, but by insisting on coming at us as her throbbing, real-life self (the angst- ridden woman on the cover is Texier), she renders the spectacle merely discouraging.

Finally, there's Lauren Slater's *Prozac Diary*. Ring a bell? So suddenly senile has the nineties memoir grown that it's already cannibalizing its hit list. (Me, I'm waiting for *Viagra Journal*). Slater's hyperlyrical account of her ten years on antidepressants relies for its novelty on two things: candor about the drug's limitations, particularly its anti-libidinal side-effects, and effusive metaphor-making. Slater compares the green-and-white capsule to "a planet," "tiny teats," "a pearl," and various other vaguely oblong objects. She also testifies optimistically to the drug's efficacy, outlining her recovery from lonesome obsessive-compulsive to happily married professional. It's a heartening story, but *boring* is not the word: *I felt bad, took a pill, and afterwards I felt better.* In such memoirs, truth is no longer stranger than fiction. Sometimes it doesn't even feel much like truth.

Walter Kirn's 1997-98 reviews are available at **newyorkmag.com.**

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THEATER JOHN SIMON

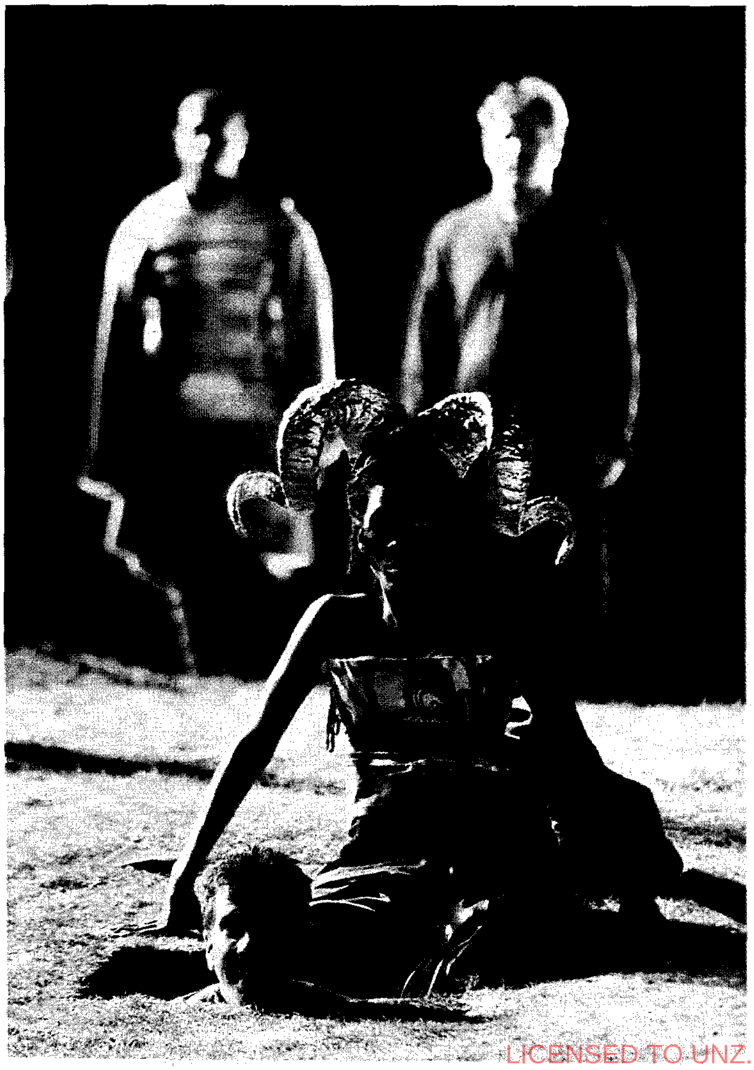
Strictly for Laughs

In the trickster hands of Andrei Serban, the New York Shakespeare Festival's 'Cymbeline' is less a tragicomic romance than it is a lumbering burlesque.

SHAKESPEARE'S **Cymbeline** DOES NOT LACK FOR distinguished naysayers. Dr. Johnson refused to "waste criticism upon [its] unresisting imbecility." Shaw perceived it as "for the most part stagy trash of the lowest melodramatic order," and even such a modern scholar as Derek Traversi found it "a strangely incoherent and incomplete performance."

The plot has three strands. First, the refusal of Imogen, the English King Cymbeline's daughter, to marry the cloddish Cloten, son of her wicked, scheming stepmother; her secret marriage to the consequently banished commoner Posthumus; and the many ordeals before the spouses are happily reunited. Second, the story of the king's two sons, whom Belarius, an unjustly banished lord, abducted as toddlers, to live as hunters in a Welsh mountain cave, and how the trio, through heroism in war, found their way back into royal grace. Third, Cymbeline's refusal to pay tribute to Rome, and his victorious war against it, into which most of the play's characters are variously drawn.

Hole in one: Hazelle Goodman and Robert Stanton (foreground) in *Cymbeline.*



Photograph by Michal Daniel.

But the most famous aspects of the play are two. The banished Posthumus's wager with Iachimo, an Italian gentleman, that the latter could not seduce his wife, and the low trick—hiding in a trunk in Imogen's bedchamber—whereby Iachimo makes it look that he succeeded; and the scene where Imogen, in a drugged sleep and presumed dead, is buried next to the decapitated Cloten, who is wearing Posthumus's clothes and lacks that useful identifier, a head. She wakes, thinks the trunk her husband's, and despairs. (Clearly, a heroine with a trunk problem.) This scene is hardest to stage, and the test of any production. Andrei Serban's Central Park mounting roundly flunks that test.

The scene is played, like just about everything here, for belly laughs. The slow dragging on of Cloten's corpse, its clumsy burial under a few scattered flowers (with Imogen not rating even that much cover), Imogen's mistaking the cadaver amid comic screams and with leaps befitting a demented springbok, are naturally taken by the audience as a huge joke. But this, like so much else here, is selling Shakespeare short.

Too bad. Entering the Delacorte Theater, we are greeted by the delightful scenery of Mark Wendland. A grove of superb trees frames a lush oval lawn, with a pit of inviting white sand at its center, and therein a plinth to sit or stand on. Bordering this to our left is a picturesque river suitable for wading; in the back, the illuminated Belvedere Castle and all the Central Park trees. As ravishingly lighted by Michael Chybowski—with swirling mists to dance on the light beams—a fairy-tale wonderland is conjured up. Marina Draghici's costumes generally enhance the enchantment; bizarre but cannily persuasive. The only false notes are Cloten's mop of flaming punk hair and Elizabeth Swados's music: okay when it merely pings, no way when it swings into extended action.

Cymbeline, though by no means a tragedy, as its first editors would have had it, is a tragicomic romance in which Jupiter and his eagle appear, and laughter and horror chase each other to a conciliatory finish. To turn it into lumbering burlesque may tickle the groundlings, but does not, as Serban put it in a recent interview, enable them "to see life on a cosmic as well as social level." He has the daffy idea of making Iachimo turn into Jupiter with a slightly different delivery and a shogun costume, to show that he was not a villain but a divine instrument to make Posthumus appreciate Imogen more. Yet how much more appreciation than exile for her sake is needed? And though Jupiter might change himself into a swan or bull to indulge his Clintonian appetites, it is unlikely he would turn devil's advocate just to enable Liev Schreiber, as Iachimo, to give us a

Mandy Patinkin impersonation. The Iachimo-Jupiter combo, even with a river to hand, does not wash.

That river, perhaps taking a miscue from the current watery *Twelfth Night,* overacts ferociously. A busybody of water, it is everyone's wading pool and doubles, with a plank across it, as Imogen's precarious water bed. This makes Iachimo's quasi rape into a hip-deep dip and his jotted-down survey of the nonexistent bedroom furniture around Imogen sheer nonsense. Water sports abound, and, on a rather cool night, I worried when half the cast, as the Roman army, had to stay semi-submerged for a nasty quarter-hour or so. I worried even more when Stephanie Roth Haberle, seven and a half months pregnant and romping about as Imogen, threatened to turn the stage from gymnasium into gynaeceum, and have us all partake of her premature parturition.

Almost all performances badly misfire, some apparently even without the benefit of Serban's misdirection. Thus Robert Stanton not only cretinizes Cloten but also updates him by four centuries. Jarringly playing the mother of the chalky-pale Stanton is the black actress Hazelle Goodman, who camps atrociously and vainly struggles to sound Shakespearean. Philip Goodwin turns Pisanio into a bandy-legged, slow-witted, shambling clown. As Imogen, Haberle, when not airborne, grimaces and strikes overzealous attitudes; Michael Hall, her Posthumus, is all posturing and rant. Frank Raiter dodders identically in two different roles, and Jacob Smith, though quite nice as the Child, is pushed by Serban (who invented the part) into the most inappropriate situations, turning him into a nuisance.

In these circumstances, passable acting by George Morfogen, Herb Foster, and especially Liev Schreiber looms larger than it is. But there is also unimpeachable work from Randall Duk Kim as Belarius, the charming Mia Yoo in the tiny part of Helen, and, above all, Thom Sesma, who makes Caius Lucius, the Roman general, a commanding and compelling figure. At times, when Serban's visual sense holds up, we get pleasant groupings and fetching bits of choreography. At others, as during the laughable stick fights devised by J. Steven White, poseurish pictorialism turns infantile.

A few seasons ago, at the Public, we had Joanne Akalaitis's *Cymbeline* with bicycles; last spring, at BAM, Adrian Noble and the Royal Shakespeare Company brought us their drably pedestrian one; and now this gaudy gallimaufry. Amid such a clash of *Cymbeline*s, the play's status remains a problem that I, for one, am in no hurry to see resolved. ■

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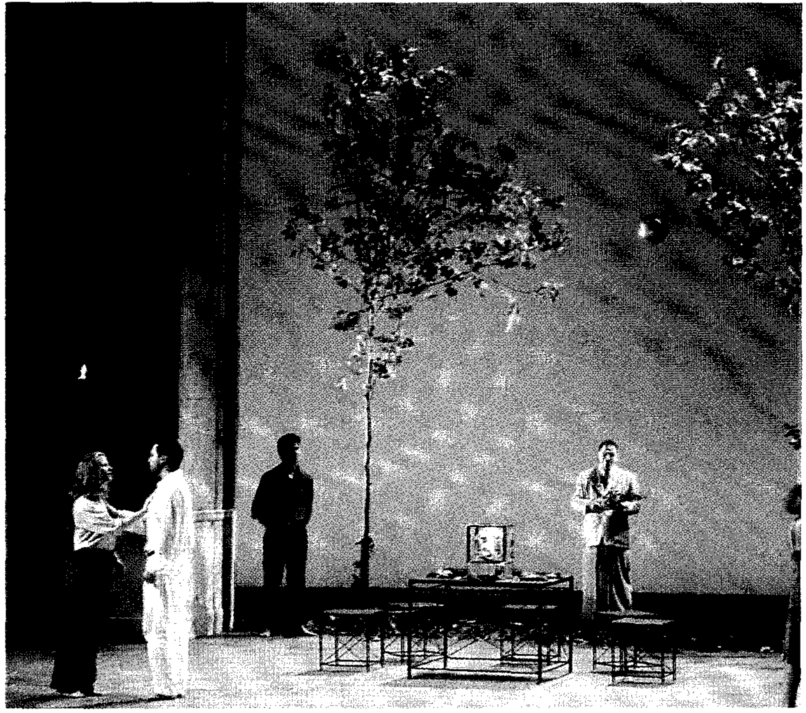
CLASSICAL MUSIC PETER G. DAVIS

Farce-Fed

Glimmerglass's City Opera–bound production of Handel's tangled comic romance 'Partenope' may be ugly to look at, but it's Heaven on the ears.

AS GOOD AS DEAD AND buried a generation ago, Handel the opera composer is once again a hot item. His **Partenope** has just completed a sold-out run at Glimmerglass, and no doubt the production will do equally well when it arrives at the City Opera on September 11; Handel's *Xerxes,* you will recall, was the company's big hit last season. Like that charmer, *Partenope* is essentially a comedy, but one whose emotional undercurrents run deeper than in most Baroque sex romps. I won't try to untangle the insanely intricate plot, in which everyone chases after the wrong partner until nature takes its course and sorts things out. In that respect, the opera resembles Mozart's *Cosí fan tutte,* wherein the formal symmetries and farcical elements are also blurred by a score that takes the characters more seriously than a casual reading of the libretto might suggest.



Handel's rondelay: Guises and mistaken identities in *Partenope.*

Photograph by George Mott/Glimmerglass Opera.

Francisco Negrin's direction mostly respects the opera's fascinatingly ambiguous tone, and all five principals are encouraged to develop vividly defined personalities. The eternally vacillating queen Partenope is one of Handel's most adorably confused ladies as she deals with the claims of no fewer than four princely suitors before fate unites her with the shy but valiant Armindo. Meanwhile, the despairing Arsace goes through the torments of hell before realizing that he still loves the faithful Rosmira, who, for reasons too complex to go into, appears throughout the opera in male disguise—her identity is only revealed when she is compelled to fight Arsace bare-chested.

The physical production is the main drawback here—this talented cast deserves a more congenial acting space than the vague milieu concocted by John Conklin (sets) and Paul Steinberg (costumes). Nothing meshes or makes a clear statement, from Partenope's tacky knit dress to a palace antechamber that looks like a tastelessly furnished living room in Long Island, circa 1920. And what those weird visual embellishments are supposed to signify—a dangling deer carcass, an orange meteorite in a glowing cube, traveling neon rectangles, etc.—only Conklin can say. This overworked and overexposed set designer, who seems to dream up new opera productions weekly, apparently no longer has the time to think through the implications of a scenic idea before hurling it onstage.

Musically, however, the performance is sheer bliss, and probably will continue to be so at the State Theater even without David Daniels as Arsace. At Glimmerglass, Daniels was in peak form, dazzlingly articulate in his showpiece coloratura arias and spinning out every hushed, heartbreaking legato phrase with supreme musicianship. David Walker, who sang a sweet and subtly understated Armindo, switches over to Arsace in New York, and I doubt that anyone will be seriously disappointed by the substitution of one gifted countertenor for another. Today's abundance of virtuoso Baroque specialists, of course, is one reason why Handel's operas are once again in demand. Lisa Saffer (Partenope), Jennifer Dudley (Rosmira), John McVeigh (Emilio), and Eduardo Chama (Ormonte) are all splendid, and Harry Bicket's stylish, discreetly paced musical direction provides them with ideal instrumental support.

GLIMMERGLASS'S SECOND NOVELTY THIS SUMMER WAS Virgil Thomson and Gertrude Stein's extravaganza **The Mother of Us All,** due to arrive at the City Opera during the 1999–2000 season. This enchanting work has had few revivals in New York since its world premiere at Columbia University in 1947, although elsewhere around the country it has become one of the most frequently performed of all American operas. Unlike the previous Thomson-Stein free-associative collaboration, *Four*

Saints in Three Acts, this celebration of Susan B. Anthony's fight for women's voting rights does have a linear progress of sorts, giving each historical character in the huge cast at least one chance to shine. Daniel Webster as pompous orator, Lillian Russell as a ditzy music-hall chanteuse, John Adams as a heart-on-sleeve wooer, a host of hypocritical politicians to stir up trouble, and numerous ordinary, affectionately portrayed American citizens. Thomson's memory-book score of hymns, waltzes, marches, and pungent harmonic twists is right on the mark, wrapping the action in a seamlessly stitched, warmly inviting musical quilt.

There are as many ways to present this operatic pageant as there are directors to conceptualize it. Christopher Alden offers one viable solution by viewing the opera as an antic animated lesson in American history. Much of the action is placed in a nineteenth-century country schoolroom (an ingenious space designed by Allen Moyer), where we first meet all the characters with their names chalked on a blackboard—a clever aide de mémoire to help the audience keep track of who is who as this densely populated, frantically paced tale unfolds. Even minor figures are instantly personalized, either by Gabriel Berry's colorful costumes or by an appropriate bit of gestural movement, not least Susan B. herself. In most of the productions I've seen, Anthony is presented as a marbleized monument even before her singing statue is unveiled in the finale. Alden, however, easily persuades us that she is a very complete, complex, and responsive woman, one who fearlessly tackles male adversaries, comforts the downtrodden, sees two sides to everything, shows a delicious sense of humor, is subject to bouts of self-doubt, and clearly enjoys the physical presence of her companion, Anne.

Looking startlingly like photographs of the real Susan B. Anthony, Joanna Johnston turned in a virtuoso acting performance, rightly dominating every scene in which she appeared. Unfortunately, the role lies too high for her voice, which spread, splintered, and ran out of breath more often than not—disastrously so in the final scene where Susan B. must float long, luscious, firmly placed pianissimo phrases. Most of the cast, in fact, was more dramatically alive than vocally pleasing, while the orchestra under Stewart Robertson's direction also seemed rather scrappy—Thomson's tuneful music may sound easy, but every note in this exposed and precisely judged score must be exactly placed and tuned. For once, a deluxe Glimmerglass production seemed in need of more musical polish. ■

Peter G. Davis's 1997-98 reviews are available at **newyorkmag.com.**

Love Needs No Pedigree

Photo by Mary Bloom

Award winning stage, screen & TV star, Bebe Neuwirth, with 8-week old "Lilly".

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HAL RUBENSTEIN

We're Still Here

In the never-ending pursuit of the frothy and new, we too often lose sight of the old reliables, those neighborhood stalwarts that consistently deliver quality and class.

IT DIDN'T SEEM LIKE A BAD OMEN WHEN THE ALL-night Korean markets first began Xeroxing themselves every three blocks. None had a strawberry worth three drops of cream, but knowing that Pepperidge Farm and Cottonelle were always within reach encouraged the notion that one's neighborhood had climbed another rung of civilization. But now that we're all within sprinting distance of a Gap Kids, Rite Aid, Starbucks, Empire Szechuan, and New York Sports Club, where you live has gotten uncannily similar to where I live—as if the City Planning Commission had been taken over by Holiday Inn.

So if only to maintain a few distinctive geographical signposts, it pays to patronize the ever-decreasing number of neighborhood restaurants that have unassumingly and admirably been serving local clienteles for years. Standbys like Tout Va Bien, Chez Jacqueline, Sevilla, Florent, and Mike's American Bar & Grill are just some of the ones you keep passing by on your way to eat pan-Asian something (perhaps in the booth next to Leo!). You keep thinking they'll always be there. Then, one day—*bam!*—it's another Barnes & Noble's grand opening.

Tried *and* true: Le Refuge, on East 82nd Street; left, its pan-seared scallops in saffron-infused mussel broth.

Every night, half of Plainview waits to be seated at Atlantic Grill. Solace and an equally good tuna carpaccio await a few blocks north, on East 82nd Street. **Le Refuge** figured in the first food review I ever wrote, back in 1982. As if in a country-French Brigadoon, not much has changed. Three cozy, discreetly appointed wood-beamed rooms, plus a small garden area, offer uncutesy allure mixed with just enough brusque Gallic charm and slightly fussy efficiency to make the place feel as authentic and breezily romantic as a bike tour through Provence.

The menu so dotes on the preservation of classic bistro fare, it could be dismissed as anachronistic if the dishes weren't so well prepared, wholeheartedly presented, and fairly priced. Classics like carpaccio, duck pâté, vegetable terrine, and goat-cheese salad honorably pay their respects to tradition. (Though a touch of citrus is wisely added to the asparagus vinaigrette.) Both a country vegetable soup and a deboned-quail salad are delicious, the bird's skin caramelized and bolstered by a tomato-mango vinaigrette. Large ravioli filled with langoustine are unpersuasive, and the meat in the smoked-duck salad with an agreeable quince confit and a brisk Dijon vinaigrette is way too done.

It's Le Refuge's entrées that convince you how good life is on a side street. A wonderfully tender cold poached halibut floats above a perfect summer accompaniment: a fragrant tomato Provençal with a dash of citrus juices. A half-duckling is not quite classic l'orange, but the soothing mix of fresh fruit is a lovely combination with the crackle of roasted skin. Snapper is so good and so simple, seared with a sweet garlic juice and surrounded by braised fennel. A saffron-mussel broth bolsters pan-seared scallops. The shellfish bourride, sadly, is a little limpid; the broth lacks the guts of a heady bouillabaisse and is unable to infuse the seafood with any spunk. Rack of lamb, veal scaloppini, rabbit with prunes, and steak au poivre, though, are perfectly realized textbook renditions—and where's the crime in that? Pheasant with fine herbs is probably the most robust dish on the menu, and the grilled chicken enhanced by thyme could only be improved if you ate it in your stocking feet at home.

Authenticity has its drawbacks, though. Maybe if this were Avignon on a holiday, Le Refuge's desserts wouldn't seem so fey. The cheesecake seems too light, the chocolate cake too pale, the crème brûlée too airy, and the floating island . . .

Photographs by John Kernick.

too silly. Luckily, there's a decent trio of sorbets and a fine parade of brandies. By the time you lift a snifter to toast the Upper East Side's most congenial refuge, the folks from Plainview will just be getting seated.

Le Refuge, 166 East 82nd Street (861-4505). Lunch, Monday through Saturday noon to 3 P.M., Sunday till 4 P.M.; dinner, Monday through Saturday 5 to 11 P.M., Sunday till 9:30 P.M. A.E. and personal checks accepted.

"NOWHERE TO RUN TO," MARTHA REEVES once warned, "nowhere to hide." With Tribeca Grill, Chanterelle, and Nobu about a block apart, limo logjam has become a nightly occurrence in their neighborhood, but about two blocks south there's a place that looks like a friendly off-campus coffee house that got a little too caught up in the spirit of the Nagano Games. With all the oversize Noguchi lamps and summer-cabin furniture, no wonder **Zutto's** ad copy used to proclaim IT'S JAPANESE! Who could tell?

Which is exactly why scores of TriBeCans frequent it with such regularity. The menu is a muddle—scraps of papers noting specials are inserted all over—so don't knock your brains out trying to decode it. Ignore the standard printed fare, except for the fine sushi and sashimi. Instead, stick with the Post-its, because they are the key to Zutto's popularity. No other restaurant at this price level offers the same originality that has turned Nobu and Iso into such raging successes.

Going around the page: The dark and smoky bonito salad is super; the shiitake-mushroom sushi, the cannonball (hot minced tuna with peppers), and the fatty kampuchi yellowtail are worthy house specialties; and the monkey magic (steamed monkfish liver), tornado (lobster tempura and three caviars), ninja (broiled tuna with soybean paste), and torotta rolls (tuna, Japanese yam, and perilla leaves) are intriguing originals you're not going to find at Sushisay or Hatsuhana. Some of it flakes out. The crazy horse (mixed fish and caviar), sawara sashimi salad, and Caribbean night roll (crab stick and mango) would be nowhere without a thorough soaking in soy and wasabi.

But if the combination of a gentle staff that doesn't impatiently try to slip your check into your last inside-out roll, a bill for two you can probably cover in cash, and quietly dedicated inventiveness isn't enough for you, better rent yourself that limo. But pretty soon, your only alternative may be the impossible-to-get-into or one of those new cafés at Duane Reade.

Zutto, 77 Hudson Street (233-3287). Mondays through Fridays 11:45 A.M. to 11:30 P.M., Saturday and Sunday 5:30 to 11:30 P.M. All major credit cards.

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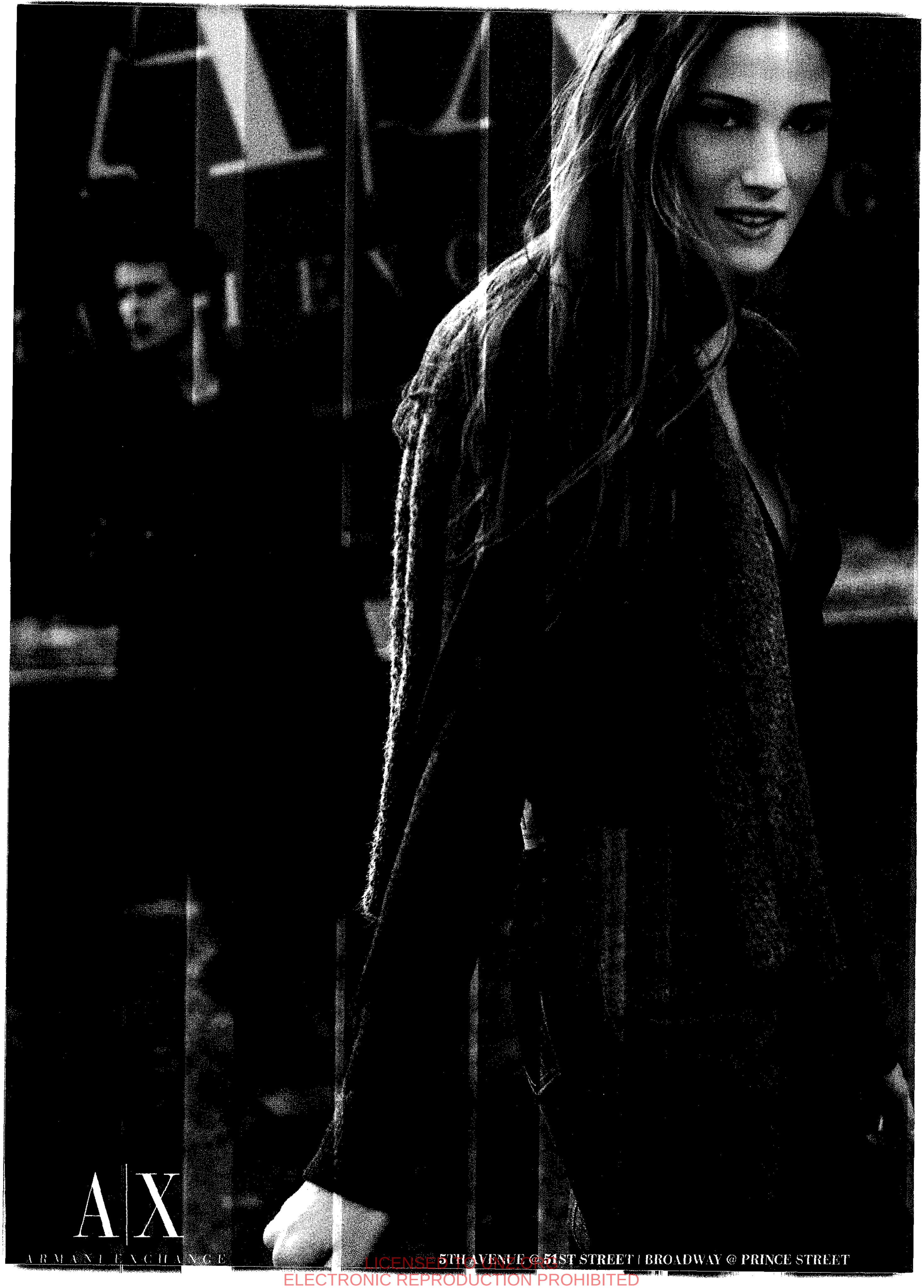
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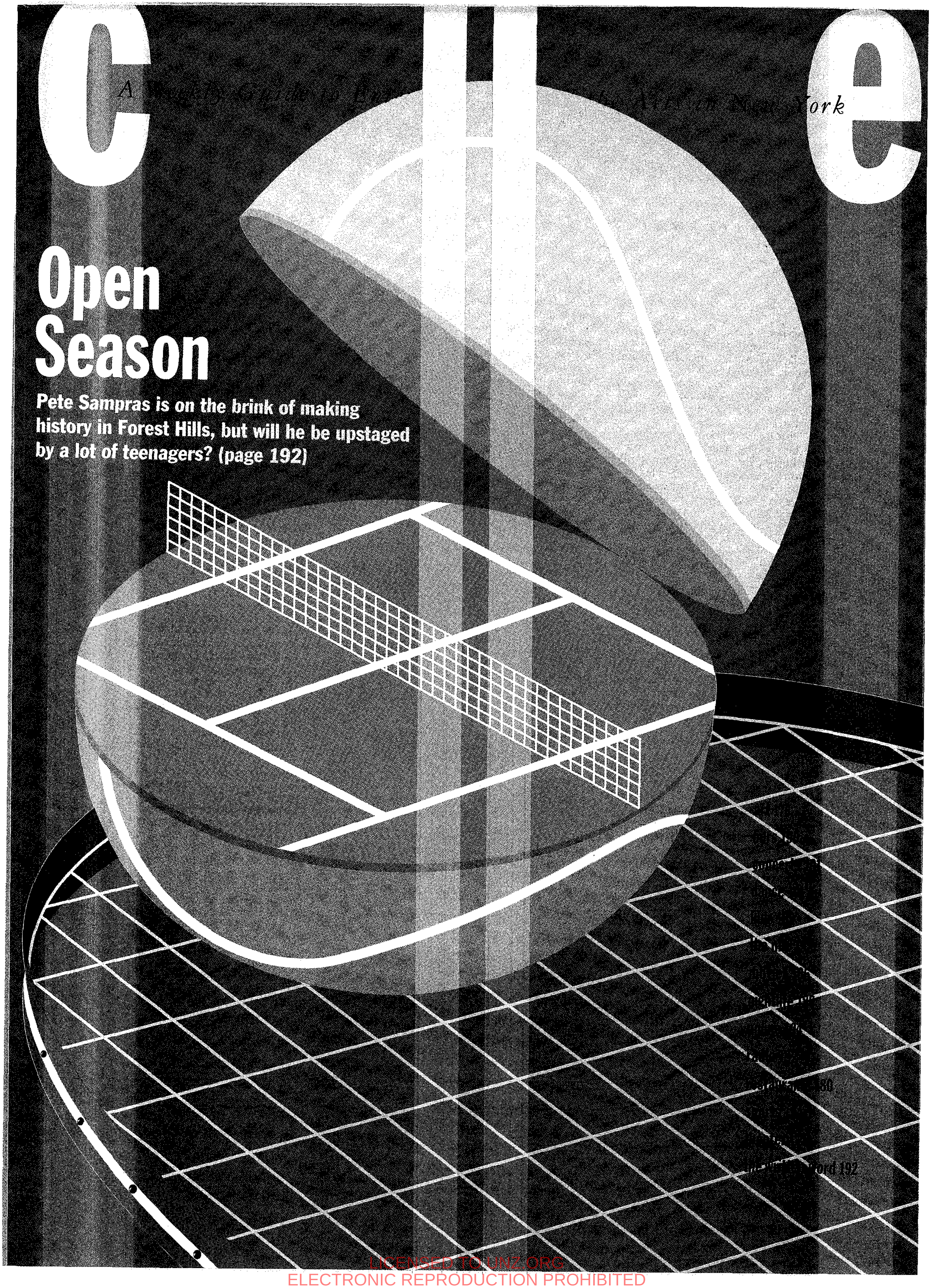

Open Season

Pete Sampras is on the brink of making history in Forest Hills, but will he be upstaged by a lot of teenagers? (page 192)

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movies

A Merry War...54...Why Do Fools Fall In Love?

New Films

Air Bud: Golden Receiver—The continuing story of a boy and his very athletic canine. Starring Kevin Zegers, Cynthia Stevenson, Tim Conway, and Gregory Harrison. Directed by Richard Martin. (1 hr. 30 mins.; G) *Village East; 59th Street East; Embassy 2–3; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion Theatre; Crossbay II; The Movies at Staten Island.*

★**Armageddon**—This is not a good movie, but it's probably the best movie that ever gave you a ringing headache—exciting, fast, often funny. Billy Bob Thornton is the executive head of NASA—the guy who has to run the crisis center and save the world. Here's what he says: The asteroid is coming our way at 22,000 miles an hour; we have eighteen days in which to try to blow it up or deflect it; we need to land on it, drill a hole 800 feet deep, plant a nuke, take off, and detonate the nuke. The only person who can do this is "the world's best deep-core driller," who sounds like the hero of a porno movie and turns out to be Bruce Willis. Willis demands his own raffish crew for this adventure in the skies. Ben Affleck is the young hotshot who happens to be in love with Willis's daughter (a mopey, dopey Liv Tyler, who looks eager to put a thumb in her mouth and crawl into a large crib). Also along for the ride are a fatty (Ken Campbell), a basso-voiced meatball (Michael Clarke Duncan), a naïve mystic (Owen Wilson), and a sardonic genius who loves whores (the invaluable sourman Steve Buscemi). In training, and aloft, the crew wisecrack their way through saving the world, as if they were teens trying to put up a pup tent on the first day of camp. The movie never lets up, and such things as the Houston control-room scenes, with everyone milling about purposefully, are done with much greater conviction and energy than usual. The jolts and thrills, plotted against the ticking clock, just keep coming. (Denby; 7/13/98) (About 2 hours.; R) *Waverly; Chelsea; Embassy 2–3; Sutton; Alpine; Cobble Hill; The Movies at Sheepshead Bay; Crossbay II; The Movies at Staten Island.*

The Avengers—Ralph Fiennes and Uma Thurman are the famously low-key superagents John Steed and Emma Peel in this film version of the sixties television show. Also starring Sean Connery. (1 hr. 31 mins.; PG-13) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Coronet; Criterion Center; 86th Street; Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Alpine; Kingsway; Linden Boulevard Multiplex; Marboro; Pavilion Theatre; Centre Sunnyside; Crossbay II; Fresh Meadows; Main Street Cinemas; Movieworld; The Movies at Staten Island.*

The Best Man—A small-town Italian girl suffers through an arranged wedding by falling for the groom's best man instead. Starring Inès Sastre and Diego Abantantuono. Directed by Pupi Avati. (1 hr. 32 mins.; NR) *Quad Cinema; Eastside Playhouse.*

The Beyond—Lucio Fulci's 1981 zombie thriller set in New Orleans, home of one of the seven gateways to hell. Starring Catriona MacColl and David Warbeck. In English. (1 hr. 28 mins.; NR) *Angelika Film Center.*

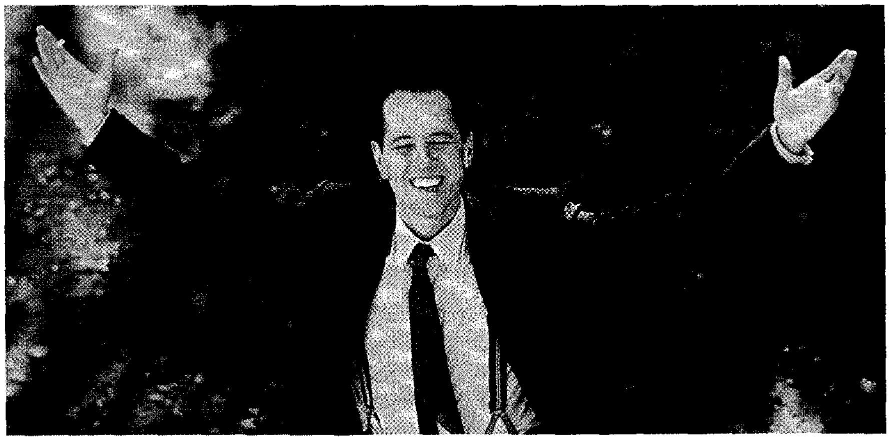
Billy's Hollywood Screen Kiss—A gay photographer obsessed with old movies falls in love with his model. (1 hr. 29 mins.; R) *Chelsea.*

The Birds—Alfred Hitchcock's 1963 foray into fantasy and science fiction. Starring Tippi Hedren, Jessica Tandy, and Rod Taylor. (1 hr. 59 mins.; NR) *Film Forum.*

Blade—Wesley Snipes is an immortal warrior who must fight a nation of vampires to save the world. Also starring Stephen Dorff, Traci Lords, and Kris Kristofferson. Directed by Stephen Norrington. (1 hr. 50 mins.; R) *Village Theatre VII; Chelsea; Murray Hill Cinemas; Criterion Center; Sutton; Orpheum 7; Lincoln Square; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Alpine; Canarsie; Kent Triplex; Kings Plaza; Linden Boulevard Multiplex; Pavilion Theatre; Ridgewood; The Movies at Sheepshead Bay; Astoria; Centre Sunnyside; Cinema City; Cinemart; Crossbay II; Jackson Triplex; Main Street Cinemas; Plaza; Hylan Plaza; The Movies at Staten Island.*

Opening
Dropping Out

Richard E. Grant is a successful advertising copywriter who quits to pursue a disappointing career in poetry in 'A Merry War.' Helena Bonham Carter is the girlfriend who shows him the rewards of bourgeois life. The film, based on George Orwell's short satire 'Keep the Aspidistra Flying,' starts August 28.



Photograph from First Look Pictures.

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

Brazil—The European version of Terry Gilliam's 1985 surrealist classic. Starring Jonathan Pryce, Robert De Niro, Ian Holm, Bob Hoskins, and Michael Palin. (2 hrs. 23 mins.; R) *Film Forum.*

Buffalo '66—Watching this film is a little bit like landing in the hands of a ratty hustler who lives in a bus station ("Hey, can I talk to you for a second? Just for a second . . ."). Which is not to say that Vincent Gallo doesn't have talent and a scraggly kind of wit. He plays Billy Brown, a jumpy young loser who leaves prison and spends a long time looking for a place to pee. Billy kidnaps a girl (Christina Ricci) with heavily tinted eyes and fluttering lashes so she will accompany him on a visit to his parents, who hate him and wish he did not exist. Angelica Huston and Ben Gazzara produce successful vicious caricatures, but in the family scenes, Gallo begins to play with trick staging and trick editing, and the movie comes grinding to a halt. From there on, it's strictly touch-and-go—some good scenes, some things that don't work at all, and a rushed, unsatisfactory ending. *Buffalo '66* has an authentic rotgut flavor, but here's the question for the future: Will Gallo learn to criticize his own ideas or continue to pride himself on screwing up? (Denby; 7/20/98) (About 2 hrs.; R) *Angelika Film Center.*

The Chambermaid on the Titanic—A French factory worker wins a ticket to witness the launch of the doomed ship and comes back with a tall tale of the passionate night he spent with a chambermaid. Starring Romane Bohringer, Olivier Martinez, and Aitana Sánchez Gijón. Directed by Bigas Luna. (1 hr. 36 mins.; NR) *Quad Cinema.*

Concert of Wills—A documentary of the struggle to design and build the Getty Center in Brentwood, California. With architect Richard Meier. Directed by Susan Froemke, Bob Eisenhardt, and Albert Maysles. (1 hr. 40 mins.; NR) *Film Forum.*

Dance With Me—Vanessa L. Williams is a hardened salsa-dance instructor (and former champion) whose new student teaches her how to love and live again. With Chayanne and Kris Kristofferson (as the dance-studio owner). Directed by Randa Haines. (2 hrs. 6 mins.; PG) *Village Theatre VII; 19th Street East; Criterion Center; First & 62nd St. Cinema; Orpheum 7; Lincoln Square; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Kings Plaza; Linden Boulevard Multiplex; Ridgewood; The Movies at Sheepshead Bay; Astoria; Centre Sunnyside; Cinema City; Crossbay; Forest Hills; Plaza; The Movies at Bayside; The Movies at Staten Island.*

Dead Man on Campus—Two roommates, both failing their freshman year in college, decide to pass by using the "dead man's clause" (the urban myth that any student whose roommate dies gets straight A's). Starring Tom Everett Scott and Mark-Paul Gosselaar. (About 2 hrs.; R) *Art Greenwich Twin; Chelsea; Coronet; Embassy 1; 86th Street; Lincoln Square; Olympia Theatre; Whitestone; Kingsway; Lin-*

'CUE' COVER ILLUSTRATION BY ANTON IOUHKNOVETS

den Boulevard Multiplex; Marboro; Ridgewood; Cinemart; Crossbay II; Jackson Triplex; Movieworld; The Movies at Staten Island.

Dr. Dolittle—Eddie Murphy plays the man with a gift for communicating with the animal kingdom. Also starring Kristen Wilson, and Kyla Pratt. Directed by Betty Thomas. (About 2 hours.; PG-13) *Bay Plaza; Concourse Plaza; Cobble Hill; Kings Plaza; Linden Boulevard Multiplex.*

The Eel—After serving time for murdering his wife in a crime of passion, a parolee hesitantly starts a new life as a small-town barber and learns to open up to another woman. Starring Koji Yakusho and Misa Shimizu. Written and directed by Shohei Imamura. Winner of the 1997 Palme d'Or. In Japanese with subtitles. *Opens 8/21 at Lincoln Plaza and Quad Cinemas.* (1 hr. 57 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

Ever After—Drew Barrymore stars as the plucky cinder girl in this girl-power version of the classic fairy tale. Also starring Anjelica Huston. (2 hrs. 1 min.; PG-13) *Waverly; 19th Street East; Criterion Center; Beekman; 84th Street; Alpine; Marboro; Cinemart; Fresh Meadows; The Movies at Bayside; The Movies at Staten Island.*

Everest: The Movie—The first-ever IMAX footage from Everest documents the 1996 summit climb of an international expedition. Directed by David Breashears and Ed Viesturs. (45 mins.; NR) *Lincoln Square.*

54—The story of the fabled disco Studio 54. Starring Mike Myers, Neve Campbell, Selma Hayek, and Ryan Phillippe. Directed by Mark Christopher. (About 2 hrs.; R) *Opens 8/28.*

Gadjo Dilo—A Parisian boy travels to Romania to find his deceased father's favorite Gypsy singer and decides to remain in the exotic community. Starring Romain Duris and Isidor Serban. (1 hr. 37 mins.; NR) *Lincoln Plaza Cinemas.*

The Governess—Minnie Driver is a Jewish woman who poses as a Christian to get a governess job. With Tom Wilkinson, Harriet Walter, Florence Hoath, Bruce Myers, and Jonathan Rhys Meyers. Written and directed by Sandra Goldbacher. (1 hr. 54 mins.; R) *Angelika Film Center; Paris Theatre.*

Halloween H20—Michael Myers returns after twenty years to terrorize Jamie Lee Curtis. Starring Adam Arkin, LL Cool J., Janet Leigh, and Michelle Williams. Directed by Steve Miner. (About 2 hrs.; R) *Village East; 19th Street East; State; First & 62nd St. Cinema; Orpheum 7; 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Pavilion Theatre; The Movies at Sheepshead Bay; Cinema City; Crossbay; Main Street Cinemas; Movieworld; Hylan Plaza; The Movies at Staten Island.*

How Stella Got Her Groove Back—Angela Bassett is a successful stock-broker and single mother whose life turns upside down when she visits Jamaica and falls for a handsome 20-year-old man. Also starring Whoopi Goldberg, Taye Diggs, and Regina King. Based on the novel by Terry McMillan. (About 2 hrs.; R) *Village Theatre VII; 19th Street East; Astor Plaza; First & 62nd St. Cinema; Orpheum 7; 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Kings Plaza; Linden Boulevard Multiplex; Ridgewood; The Movies at Sheepshead Bay; Astoria; Cinema City; Continental; Crossbay; The Movies at Bayside; The Movies at Staten Island.*

I Married a Strange Person—A new husband develops psychic powers in this animated film by Bill Plympton. (1 hr. 14 mins.; NR) *Opens 8/28.*

Lethal Weapon 4—Danny Glover and Mel Gibson return to the roles they first played in 1987. Also starring Chris Rock, Joe Pesci, Rene Russo, and Jet Li. (About 2 hrs.; R) *Waverly; 59th Street East; State; Bay Plaza; Kings Plaza; Linden Boulevard Multiplex; Astoria; Bay Terrace; Continental; Fresh Meadows.*

Madeline—The film version of the much-loved children's story. Starring Frances McDormand and Hatty Jones. (1 hr. 28 mins.; PG) *Gemini.*

Mafia!—A parody of the traditional organized-crime film that revolves around the bumbling Cortino family. Starring Jay Mohr, Christina Applegate, Olympia Dukakis, and Lloyd Bridges. Directed by Jim Abrahams. (1 hr. 26 mins.; PG-13) *Embassy 2–3.*

The Mask of Zorro—Anthony Hopkins and Antonio Banderas work with professional skill in a ludicrous vehicle—a retro-style comedy-adventure with lots of explosions and fires and gold-toothed Mexicans. Hopkins speaks with contempt to the messy Banderas—a thief who doesn't know how to fight—and then begins the arduous task of turning the young ruffian into a gentleman and a warrior. Zorro himself is less an aristocrat with a double life than an amalgam of Jackie Chan, Batman, and Obi-wan Kenobi. He lives in a huge black cave and employs martial-arts techniques to discipline his mind. The best thing in the movie is the swordplay. There's lots of it, in different places and styles, and even Catherine Zeta-Jones—a young and beautiful actress of the heaving-bosom school—gets into the act. She gives Banderas a good fight. When he prevails at last, he cuts the straps of her bodice with his rapier, but the camera, in the movie's only act of discretion, hides its eyes. (Denby; 8/3/98) (2 hrs. 10 mins.; PG-13) *Village East; State; Gemini; 84th Street; Whitestone; Astoria; Continental; Movieworld.*

A Merry War—An advertising copywriter quits his job to pursue poetry and true happiness. Starring Richard E. Grant and Helena Bonham Carter. Adapted from George Orwell's *Keep the Aspidistra Flying.* Directed by Robert Bierman. (1 hr. 41 mins.; NR) *Opens 8/28 at Lincoln Plaza.*

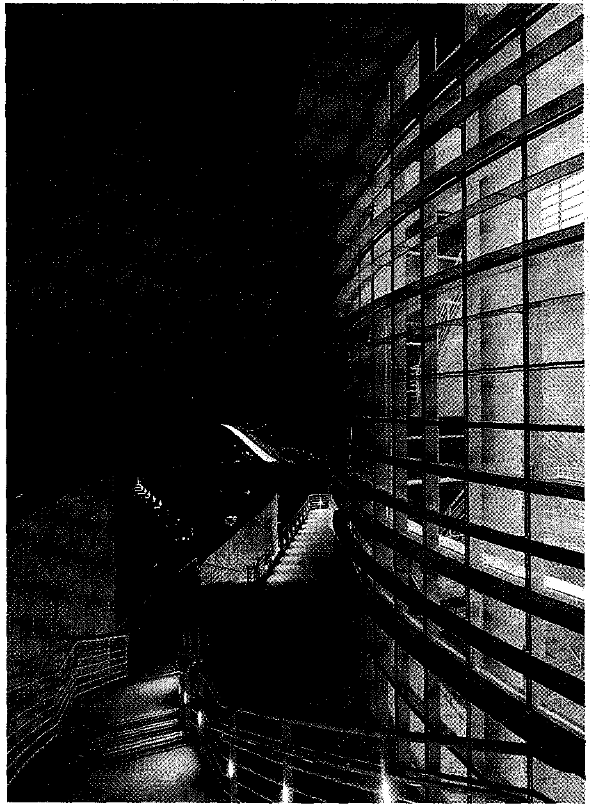
Mulan—Disney's animated version of China's most popular legend, in which a young girl becomes a war hero when she disguises herself as a man, joins the Imperial army, and fights against the invading Huns. With the voices of Ming-Na Wen, Eddie Murphy, B. D. Wong, and Donny Osmond. (1 hr. 26 mins.; G) *Embassy 2–3.*

The Negotiator—Samuel L. Jackson is a Chicago police negotiator who takes prisoners when he's being framed for murder. Also starring Kevin Spacey.

Documentary

Richard in Charge

Modernist architect Richard Meier thinks the rest of us are lesser beings when it comes to aesthetic judgment. And, after watching Susan Froemke, Albert Maysles, and Bob Eisenhardt's *Concert of Wills: Making the Getty Center* (starting August 26 at Film Forum), most of us will concede that we are. Meier directed the creation of the $1 billion art museum and library for fourteen long years, during which he was forced to explain his design to angry community groups (in Brentwood, Los Angeles), adapt to a building permit with 107 restrictions (the most problematic being that Meier couldn't sheathe the building in his signature white enamel; he had to use stone), and work with Getty Trust officials who had their own ideas. The film follows Meier as he patiently butts heads with everyone involved, including artist Robert Irwin, who designed the garden landscape, and museum director John Walsh, who at one point describes Meier as having "a hostility towards comfort." "Someone has to be in control," Meier says, "and generally the architect is the one who orchestrates what happens. If the conductor is not in control of the orchestra, then who is? I think that's my responsibility, by the way, and I take it very seriously." It's true that, at times, Meier seems a tad dismissive of his client's requests (for moldings to hang the pictures from, in one scene), but ultimately he emerges as the genius of the very intelligent group. His vision, which the others could only partly understand on paper, becomes clear when they see the finished project. Were any of the compromises Meier was forced to make—a sloped garden that did away with an ocean view, an interior with colored walls—ultimately for the better? "No," he says, laughing. "It sounds terribly arrogant, but I know what I'm doing. When you make a concession, you make a concession. To say that certain things are better as a result . . . I don't think so." Still, he's elated with the finished product, and says it's "the most rewarding" he's ever done. This despite the fact that he lost his last battle: to keep employees from displaying knickknacks in their work areas. That's where the museum directors drew the line. PATRICIA FALVO



Photograph ©J. Paul Getty Trust.

(About 2 hrs.; R) *Village East; 34th Street Showplace; Chelsea; Criterion Center; Gemini; Orpheum 7; 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Alpine; Kings Plaza; Linden Boulevard Multiplex; The Movies at Sheepshead Bay; Crossbay II; Forest Hills; Fresh Meadows.*

Next Stop, Wonderland—Hope Davis is a nurse who thinks she's finished with love until she meets an aspiring marine biologist from across town. With Alan Gelfant. Directed by Brad Anderson. (1 hr. 34 mins.; R) *Angelika Film Center; Cinema I, II, Third Ave.; Lincoln Square.*

★**Nights of Cabiria**—This remains the most perfectly beautiful and touching of Fellini's movies. One is amazed by how close he keeps us to the moment-by-moment feelings of Giulietta Masina's aging, unhappy little prostitute. The film seems at first rather wandering and random, but Fellini quietly creates a structure that echoes and resonates. If you think of the movie as both a Christian fable and a sorrowing defense of illusion, everything in it makes sense. The movie becomes a panorama of betrayal—by art, by the church, by men. Only a silent man with a sack, walking about the outskirts of Rome and handing gifts to the broken-down old whores living in caves—a secular saint—redeems this wasteland. The film, we think, should be a tragedy. But Fellini renounces tragedy; he insists that life without illusion is not possible. He offers a Christian optimism that draws nothing from doctrine or clergy and everything from love. It would be nice to say that *Nights of Cabiria* could redeem the cinema too, but some things are not possible. Yet this 41-year-old movie provides an extraordinary contrast to the summer-season monstrosities as they blaze their way into oblivion. (Denby; 7/20/98) (1 hr. 57 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas.*

★**The Opposite of Sex**—This film breathes the air of freedom from its opening moments, in which we are warned by the film's narrator, a 16-year-old bitch named Dedee (Christina Ricci), that "if you think I'm just plucky and scrappy, and all I need is love, you're in over your head." Running away from home, Dedee moves in with Bill (Martin Donovan), her gay half-brother, who is an exceptionally nice, intelligent man but almost pathologically mild. Dedee now has her patsy; she immediately seduces Bill's live-in lover, the handsome but rather stupid young Matt (Ivan Sergei), and soon the two of them, with Bill's money in their pockets, escape from his house in Indiana. They are pursued—not just by Bill but also by a fellow teacher, a woman named Lucia. As played by Lisa Kudrow, Lucia turns into a major comic creation. Lucia and Bill are the decent and high-minded ones; they represent "the opposite of sex"—the opposite of promiscuous Dedee, who has no standards at all. Dedee, though, has a certain truth. Some of her outrageous demand on life passes into the virtuous people. They want happiness, too. And happiness doesn't lie in the opposite of sex. (Denby; 6/22/98) (1 hr. 40 mins.; R) *Angelika Film Center; Regency.*

The Parent Trap—The remake of the 1961 Disney classic. Starring Dennis Quaid, Natasha Richardson, and Lindsay Lohan. (2 hrs. 8 mins.; PG) *Cinema I, II, Third Ave.; Guild 50th Street; Lincoln Square; Bay Plaza; Concourse Plaza; Kings Plaza; Linden Boulevard Multiplex; Pavilion Theatre; Crossbay II; Fresh Meadows; Movieworld; The Movies at Staten Island.*

π—A mathematician tries to decode the numerical pattern in the stock market. Starring Sean Gullette. Directed and written by Darren Aronofsky. (1 hr. 45 mins.; PG-13) *Angelika Film Center.*

Return to Paradise—Two years after Vince Vaughn returns from a hash-filled jaunt across Malaysia, he learns the buddy he left behind is still there, held on drug charges and sentenced to die unless he returns to accept responsibility. Also starring Anne Heche, Joaquin Phoenix, David Conrad, and Jada Pinkett Smith. Directed by Joseph Ruben. (1 hr. 49 mins.; R) *Village East; Chelsea; First & 62nd St. Cinema; Lincoln Square; Pavilion Theatre; The Movies at Sheepshead Bay; Cinemart; The Movies at Staten Island.*

★**Saving Private Ryan**—At the beginning, a group of American soldiers land on Omaha Beach, on D day. Led by Captain John Miller (Tom Hanks), they jump over the side and get hit under the water (we can actually see the bullets, slowed down by the sea, striking their targets). Many who make it out of the boats die in the first few yards of sand. Director Steven Spielberg rapidly shifts from one nightmare to another: When we are under the water, or inside the head of a stunned soldier, the sound collapses into an indistinct roar; the next second, we are above the water and the noise of bullets and mortar fire approaches agony. In this one scene, and in another battle at the end, Spielberg knocks into oblivion every World War II movie ever made. This is a marvelous film, though it needs to be said that the material between the two battle scenes isn't on their transcendent level. It begins as an epic, changes into an anecdote, and works toward a kind of moral fable. After the beach has been secured, Captain Miller and some of his men (Adam Goldberg, Vin Diesel, Barry Pepper, Ed Burns, Jeremy Davies, and Tom Sizemore) are sent on a special mission. It seems that three brothers from Iowa have been killed; the Army wants the fourth brother, Private Ryan, sent home. When they at last find Ryan (Matt Damon), he doesn't want to be saved. The business of saving a single soldier gets folded into a larger question: What is the value of a decent gesture—any decent gesture—in war? (Denby; 7/27/98) (2 hrs. 48 mins.; R) *Village Theatre VII; Chelsea West; Murray Hill Cinemas; Ziegfeld; New York Twin; Orpheum 7; Lincoln Square; Metro Cinema; Bay Plaza; Whitestone; Alpine; Kingsway; Linden Boulevard Multiplex; Pavilion Theatre; The Movies at Sheepshead Bay; Centre Sunnyside; Crossbay II; Fresh Meadows; Main Street Cinemas; Movieworld; Hylan Plaza; The Movies at Staten Island.*

See the Sea—A psychological drama about a woman on a remote island who allows a young backpacker to camp on her lawn. Starring Sasha Hails and Marina de Van. In French, with subtitles. With *A Summer Dress.* (1 hr. 7 mins.; NR) *Opens 8/28 at Quad Cinemas.*

Seventh Heaven—When an unsatisfied woman enters hypnotherapy and finds a cure for what ails her, her husband begins to feel threatened. Starring Sandrine Kiberlain and Vincent Lindon. Directed by Benoît Jacquot. In French with subtitles. (1 hr. 31 mins.; NR) *Quad Cinema.*

The Slums of Beverly Hills—A young girl grows up poor in a family of men in Beverly Hills. Starring Natasha Lyonne, Alan Arkin, Marisa Tomei, Carl Reiner, Kevin Corrigan, Rita Moreno, and Jessica Walter. Written and directed by Tamara Jenkins. (1 hr. 31 mins.; R) *Angelika Film Center; Cinema I, II, Third Ave.; 62nd and Broadway.*

Small Soldiers—A small town is overrun by its children's feuding action figure toys. Starring Phil Hartman, Jay Mohr, Kirsten Dunst, Ann Magnuson, Denis Leary, and Frank Langella. (1 hr. 45 mins.; PG-13) *Worldwide Cinemas; Whitestone; Linden Boulevard Multiplex.*

Smoke Signals—A comic Sundance favorite about a young Native American boy who reluctantly brings his goofy friend along when he travels from his Coeur d'Alene reservation to Arizona to pick up his father's ashes. Written by Sherman Alexie and directed by Chris Eyre. Starring Adam Beach and Evan Adams. (1 hr. 29 mins.; PG-13) *Village East; Crown Gotham.*

Snake Eyes—Rick Santoro (Nicolas Cage) is a crooked cop in Atlantic City on fight night. At ringside he greets an old friend, Commander Kevin Dunne (Gary Sinise), a Navy officer assigned to protect the secretary of Defense, who is also attending the fight. The bout begins, Dunne gets up to check someone out, the heavyweight champ is knocked down, and the secretary, no longer protected, takes a bullet in the throat. All of this is conveyed in a single, enormously long-lasting shot. There's nothing languorous about it: director Brian De Palma captures the ambience of a big, violent, semi-coherent event. The sequence runs along on sheer nerve, and as long as it lasts, it seems to offer everything that the cinema can offer in the way of simultaneity and excitement. But this opening sets up a peculiar problem. When the shot runs out, the movie also seems to run out—that is, it devolves into a familiar and depressingly unconvincing thriller about an assassination conspiracy and a corrupt man who has the chance to act, for once in his life, with honor. I can't think of another movie that starts so brilliantly and ends so miserably as this one. (Denby; 8/17/98) (1 hr. 31 mins.; R) *Art Greenwich Twin; Chelsea; Murray Hill Cinemas; State; 72nd St. East; UA East; Lincoln Square; Olympia Theatre; Bay Plaza; Concourse Plaza; Whitestone; Alpine; Kent Triplex; Kingsway; Linden Boulevard Multiplex; Pavilion Theatre; The Movies at Sheepshead Bay; Astoria; Centre Sunnyside; Cinemart; Crossbay II; Fresh Meadows; Movieworld; The Movies at Bayside; Hylan Plaza; The Movies at Staten Island.*

There's Something About Mary—The trouble with the Farrelly brothers is that in order to get a laugh, they dump on everybody and everything. It is the value of shock, of breaking taboos, of liberating secret fears. Ted (Ben Stiller) is a high-school nerd with braces. By some miracle, Mary (Cameron Diaz) asks him to the prom. But when Ted arrives at Mary's house, he suffers an unspeakable entanglement of his most delicate parts in the zipper of his fly. After this catastrophe, Ted loses Mary, and thirteen years later he's still thinking about her. Ted sends a sleazy investigator, Healy (Matt Dillon), to spy on Mary. And of course Healy falls in love with her, too. In order to impress Mary, he tries to pass himself off as an architect and free spirit, but everything he does is just a little off. When Healy visits

Opening
Disco's Inferno

Salma Hayek (below, with Breckin Meyer and Ryan Phillippe) is a Bianca Jaggeresque diva in *54*, the sordid saga of Studio 54 wizard Steve Rubell (played by Mike Myers) and the empire he ruled ever so briefly in the late seventies. Opens August 28.

Photograph by Kerry Hayes/Miramax Films.

Revival

L.A. Story

Tim Robbins (top) is the paranoid studio executive getting death threats from a screenwriter and being tantalized by a coldhearted artist (Greta Scacchi, above) in 1992's **'The Player,'** *returning for midnight screenings August 28–29 at the Screening Room. See "Museums, Societies, Etc." for more info.*

Mary in her apartment, he falls into a misadventure with a dreadful little dog that is on to him. What Matt Dillon does to that dog is one of the wildest and funniest things in recent movie comedy. While watching this episode, we may feel we're being tested in some way. Do we have the honesty to admit that the abuse of a pesky little dog is funny? And we're tested again by Mary's brother, who is retarded. If you don't laugh at him, or at a man on crutches, or at a psychopathic hitchhiker, or at an old woman's withered breasts, then you stand accused of a craven obeisance to political correctness. And although I laughed at the poor dog, I didn't laugh at these other things. The insensitivity gets one down after a while. Some of the critics write as if bad taste were an actual cause—as if a blow against p.c. were somehow a victory in itself. But anyone who falls into that trap not only loses his judgment but congratulates himself for far too little (Denby; 8/3/98) (1 hr. 59 mins.; R) *Village East; 34th Street Showplace; Chelsea; Criterion Center; First & 62nd St. Cinema; Orpheum 7; Lincoln Square; Bay Plaza; Whitestone; Alpine; Kingsway; Marboro; Pavilion Theatre; The Movies at Sheepshead Bay; Astoria; Continental; Fresh Meadows; Movieworld; Hylan Plaza; The Movies at Staten Island.*

The Thief—A war widow and her little boy begin a relationship with a strange man, with profound consequences. Starring Vladimir Mashkov, Ekaterina Rednikova, and Misha Philipchuk. Directed by Pavel Chukhrai. (1 hr. 30 mins.; R) *Lincoln Plaza Cinemas; North Shore Towers..*

★**Unmade Beds**—This is maliciously funny satire of the New York singles scene—a joke about self-delusion and unhappiness—and it hurts. The talented British writer-director Nicholas Barker has created one of the more original movies of the year. He chose four single men and women and filmed them during the summer, fall, and winter of 1996–97. First, the subjects told him about their dating experiences in that period; Barker then mixed their actual words with inventions of his own, and they act themselves (with great skill). The funniest is Brenda Monte, a former lap dancer who needs money to keep up her mortgage payments. Brenda is lewd, tough—a more vivid character than any fictional personage in recent American movies. Mikey Russo is the tough-guy-loner who lives in fear of being associated with a mutt: He carries a beeper so that a friend may summon him away from an unfortunate blind date. Aimee Copp, a young Valkyrie at 225 pounds, is the most self-aware of the four: She is desperately eager to get married, and she makes jokes out of her own misadventures. And Michael DeStefano, who is 40 and unmarried, is caught between resentment of the women who have rejected him and self-contempt. They are all caught in similar ways; it is, Barker implies, the common spiritual condition of hetero single life. But Barker allows these four the dignity of their unhappiness. They are what they are; they will hold on to their anger and resentment even though doing so dooms them to failure, and in the end we build a kind of admiration for them. (Denby; 8/24/98) (1 hr. 33 mins.; NR) *The Screening Room.*

Western—Two men, one Spanish and one Russian, form an uneasy friendship and drive the west coast of France. Starring Sergi Lopez, Sacha Bourdo, and Elisabeth Vitali. Winner of the 1997 Grand Jury Prize at Cannes. (2 hrs. 1 min.; NR) *Lincoln Plaza Cinemas.*

Wrongfully Accused—Leslie Nielson stars in this spoof of *The Fugitive.* Directed by Pat Proft. (About 2 hrs.; PG–13) *Village East; 34th Street Showplace; Chelsea; State; Gemini; Lincoln Square; New Coliseum; Whitestone; Jackson Triplex; The Movies at Staten Island.*

The Young Girls of Rochefort—Catherine Deneuve and her sister Françoise Dorléac star as small-town girls (twin sisters, actually) who dream of making it big in music. With Gene Kelly, Grover Dale, George Chakiris, and Jacques Perrin. Written and directed by Jacques Demy. (2 hrs. 4 mins.; NR) *Film Forum.*

Your Friends & Neighbors—Six urbanites visit the dark side of intimacy. Starring Jason Patric, Nastassja Kinski, Catherine Keener, Ben Stiller, Aaron Eckhart, and Amy Brenneman. Written and directed by Neil LaBute. (1 hr. 40 mins.; R) *19th Street East; First & 62nd St. Cinema; Lincoln Plaza Cinemas.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *The Beyond; Buffalo '66; The Governess; Next Stop, Wonderland; The Opposite of Sex; The Slums of Beverly Hills; π.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *Dead Man on Campus; Snake Eyes.*

Cinema Village 12th St.—22 E. 12th St. (924-3363) *Closed for renovations.*

Film Forum—209 W. Houston St. (727-8110) *The Birds; Brazil; Concert of Wills; The Young Girls of Rochefort.* (See also "Museums, Societies, Etc.")

Quad Cinema—34 W. 13th St. (255-8800) *The Best Man; The Chambermaid on the Titanic; The Eel; Nights of Cabiria; Seventh Heaven.*

The Screening Room—54 Varick St. (below Canal) (334-2100) *Unmade Beds.* (See also "Museums, Societies, Etc.")

Village East—189 Second Ave., at 12th St. (529-6799) *Air Bud: Golden Receiver; Halloween H20; The Mask of Zorro; The Negotiator; Return to Paradise; Smoke Signals; There's Something About Mary; Wrongfully Accused.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *The Avengers; Blade; Dance With Me; How Stella Got Her Groove Back; Saving Private Ryan.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *Lethal Weapon 4; Armageddon; Ever After.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *The Avengers; Dance With Me; Ever After; Halloween H20; How Stella Got Her Groove Back; Your Friends & Neighbors.*

34th Street Showplace—238 E. 34th St. (532-5544) *The Negotiator; There's Something About Mary; Wrongfully Accused.*

Chelsea—260 W. 23rd St. (505-CINE#597) *Armageddon; Billy's Hollywood Screen Kiss; Blade; Dead Man on Campus; The Negotiator; Return to Paradise; Snake Eyes; There's Something About Mary; Wrongfully Accused.*

Chelsea West—333 W. 23rd St. (505-CINE#614) *Saving Private Ryan.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *The Avengers; Blade; Saving Private Ryan; Snake Eyes.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *Lethal Weapon 4; Air Bud: Golden Receiver.*

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *How Stella Got Her Groove Back.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Next Stop, Wonderland; The Parent Trap; The Slums of Beverly Hills.*

Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *The Avengers; Dead Man on Campus.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *The Avengers; Blade; Dance With Me; Ever After; The Negotiator; There's Something About Mary.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Smoke Signals.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *The Best Man.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Dead Man on Campus.*

Embassy 2-3—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Air Bud: Golden Receiver; Armageddon; Mafia!; Mulan.*

Guild 50th Street—33 W. 50th St. (757-2406) *The Parent Trap.*

Paris Theatre—4 W. 58th St. (688-3800) *The Governess.*

State—1540 Broadway, bet. 45th and 46th Sts. (391-2900) *Lethal Weapon 4; Halloween H20; The Mask of Zorro; Snake Eyes; Wrongfully Accused.*

Sutton—205 E. 57th St. (759-1411) *Armageddon; Blade.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Deep Impact; Godzilla; Out of Sight; A Perfect Murder; Small Soldiers; The X-Files.*

Ziegfeld—141 W. 54th St. (505-CINE#602) *Saving Private Ryan.*

61st Street and Above, East Side

72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Snake Eyes.*
86th Street—125 E. 86th St. (505-CINE#604) *The Avengers; Dead Man on Campus.*
86th Street East—210 E. 86th St. (249-1144) *Closed for renovations.*
Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Ever After.*
First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Dance With Me; Halloween H20; How Stella Got Her Groove Back; Return to Paradise; There's Something About Mary; Your Friends & Neighbors.*
Gemini—1210 Second Ave., at 64th St. (832-1670) *Madeline; The Mask of Zorro; The Negotiator; Wrongfully Accused.*
New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Saving Private Ryan.*
Orpheum 7—1538 Third Ave., at 86th St. (828-9738) *Blade; Dance With Me; Halloween H20; How Stella Got Her Groove Back; The Negotiator; Saving Private Ryan; There's Something About Mary.*
UA East—1629 First Ave., at 85th St. (249-5100) *Snake Eyes.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *The Slums of Beverly Hills.*
84th Street—2310 Broadway, at 84th St. (877-3600) *Ever After; Halloween H20; How Stella Got Her Groove Back; The Mask of Zorro; The Negotiator.*
Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *The Eel; Gadjo Dilo; Nights of Cabiria; The Thief; Western; Your Friends & Neighbors.*
Lincoln Square—1998 Broadway, at 68th St. (336-5000) *The Avengers; Blade; Dance With Me; Dead Man on Campus; Next Stop, Wonderland; The Parent Trap; Return to Paradise; Saving Private Ryan; Snake Eyes; There's Something About Mary; Wrongfully Accused.* IMAX: *Mark Twain's America; Across the Sea of Time; Everest; L5–First City in Space.*
Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *How Stella Got Her Groove Back; Saving Private Ryan.*
New Coliseum—701 W. 181st St. (740-1545) *Blade; Dance With Me; How Stella Got Her Groove Back; Wrongfully Accused.*
Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Blade; Dance With Me; How Stella Got Her Groove Back.*
Olympia Theatre—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *Dead Man on Campus; Snake Eyes.*
Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *The Opposite of Sex.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *Lethal Weapon 4; The Avengers; Blade; Dance With Me; Dr. Dolittle; Halloween H20; How Stella Got Her Groove Back; The Negotiator; The Parent Trap; Saving Private Ryan; Snake Eyes; There's Something About Mary.*
Concourse Plaza—214 E. 161th St. (588-8800) *Air Bud: Golden Receiver; The Avengers; Blade; Dance With Me; Dr. Dolittle; Halloween H20; How Stella Got Her Groove Back; The Negotiator; The Parent Trap; Snake Eyes.*
Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *Air Bud: Golden Receiver; The Avengers; Blade; Dance With Me; Dead Man on Campus; Halloween H20; How Stella Got Her Groove Back; The Mask of Zorro; The Negotiator; Saving Private Ryan; Small Soldiers; Snake Eyes; There's Something About Mary; Wrongfully Accused.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Armageddon; The Avengers; Blade; Ever After; The Negotiator; Saving Private Ryan; Snake Eyes; There's Something About Mary.*
Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Blade; Halloween H20; How Stella Got Her Groove Back.*
Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Dance With Me; Dead Man on Campus; Halloween H20; How Stella Got Her Groove Back; Wrongfully Accused.*
Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Blade; Halloween H20; How Stella Got Her Groove Back.*

Opening
This Charming Man

Lela Rochon is an innocent Georgia schoolteacher who falls for flash in the pan Frankie Lymon (Larenz Tate) in *Why Do Fools Fall In Love?,* the darkly comic story of the entertainer's short life and the three women who each believed she was his wife. Starts August 28.

Photograph by Nicola Goode/Warner Bros.

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *Blade; How Stella Got Her Groove Back; Snake Eyes.*
Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *Lethal Weapon 4; Blade; Dance With Me; Dr. Dolittle; How Stella Got Her Groove Back; The Negotiator; The Parent Trap.*
Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) *The Avengers; Dead Man on Campus; Saving Private Ryan; Snake Eyes; There's Something About Mary.*
Linden Boulevard Multiplex—Linden Boulevard and Eldert Lane, Brooklyn (277-0303) *Lethal Weapon 4; Air Bud: Golden Receiver; The Avengers; Blade; Dance With Me; Dead Man on Campus; Dr. Dolittle; How Stella Got Her Groove Back; The Negotiator; The Parent Trap; Saving Private Ryan; Small Soldiers; Snake Eyes.*
Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *The Avengers; Dead Man on Campus; Ever After; There's Something About Mary.*
Pavilion Theatre—188 Prospect Park West, Brooklyn (369-0838) *Air Bud: Golden Receiver; The Avengers; Blade; Halloween H20; The Parent Trap; Return to Paradise; Saving Private Ryan; Snake Eyes; There's Something About Mary.*
Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Blade; Dance With Me; Dead Man on Campus; How Stella Got Her Groove Back.*
The Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1700) *Armageddon; Blade; Dance With Me; Halloween H20; How Stella Got Her Groove Back; The Negotiator; Return to Paradise; Saving Private Ryan; Snake Eyes; There's Something About Mary.*

Queens

Area Code 718

Astoria—28-60 Steinway St. (726-1279) *Lethal Weapon 4; Blade; Dance With Me; How Stella Got Her Groove Back; The Mask of Zorro; Snake Eyes; There's Something About Mary.*
Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *Lethal Weapon 4; Armageddon; The Negotiator; The Parent Trap; Saving Private Ryan; There's Something About Mary; Wrongfully Accused.*
Centre Sunnyside—42-17 Queens Blvd. (361-6869) *The Avengers; Blade; Dance With Me; Saving Private Ryan; Snake Eyes.*
Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Blade; Dance With Me; Halloween H20; How Stella Got Her Groove Back.*
Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Blade; Dead Man on Campus; Ever After; Return to Paradise; Snake Eyes.*
Continental—70-20 Austin St., Forest Hills (544-1020) *Lethal Weapon 4; How Stella Got Her Groove Back; The Mask of Zorro; There's Something About Mary.*
Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Dance With Me; Halloween H20; How Stella Got Her Groove Back.*
Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *Air Bud: Golden Receiver; Armageddon; The Avengers; Blade; Dead Man on Campus; The Negotiator; The Parent Trap; Saving Private Ryan; Snake Eyes.*
Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *Blade; Halloween H20; The Parent Trap; Snake Eyes.*
Forest Hills—107-16 Continental Ave., at Queens Blvd. (261-7866) *Dance With Me; The Negotiator.*
Fresh Meadows—Eastbound Service Road, at 190th St. (777-FILM#619) *Lethal Weapon 4; The Avengers; Ever After; The Negotiator; The Parent Trap; Saving Private Ryan; Snake Eyes; There's Something About Mary.*
Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Blade; Dead Man on Campus; Wrongfully Accused.*
Main Street Cinemas—72-66 Main St. (263-4828) *The Avengers; Blade; Halloween H20; Saving Private Ryan.*
Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Closed for renovations.*
Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *The Avengers; Dead Man on Campus; Halloween H20; The Mask of Zorro; The Parent Trap; Saving Private Ryan; Snake Eyes; There's Something About Mary.*
North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *The Thief.*
Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Blade; Dance With Me.*
The Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *Dance With Me; Ever After; How Stella Got Her Groove Back; Snake Eyes.*
Trylon—98-81 Queens Blvd., at 66th Ave., Rego Park (459-8944) *Saving Private Ryan.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *Air Bud: Golden Receiver; The Avengers; Blade; Dead Man on Campus; Ever After; Halloween H20; The Negotiator; The Parent Trap; Saving Private Ryan; Snake Eyes; There's Something About Mary.*
Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *Blade; Halloween H20; Saving*

Private Ryan; Snake Eyes; There's Something About Mary.

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Air Bud: Golden Receiver; Armageddon; The Avengers; Blade; Dance With Me; Dead Man on Campus; Ever After; Halloween H20; How Stella Got Her Groove Back; The Parent Trap; Return to Paradise; Saving Private Ryan; Snake Eyes; There's Something About Mary; Wrongfully Accused.*

Museums, Societies, Etc.

A Different Light—8/30: *The Night of the Iguana* (1964); 7 P.M. 151 W. 19th St. (989-4850); free.

American Museum of the Moving Image—"A Spielberg Summer." 8/29: *The Lost World: Jurassic Park* (1997) and *Men in Black* (1997). 8/30: *Schindler's List* (1993). 36-01 35th Ave., Astoria, Queens (718-784-4520). Tickets, $4.50–$8.50. Members and children under 4, free.

Anthology Film Archives—"Michelangelo Antonioni." 8/29: *Identification of a Woman* (1982). 8/28 and 8/30: *For Me, To Make a Film Is To Live* (1995). "New Filmmakers." 8/26: *Plutonium Circus* (1998). "Essential Cinema: Jean Vigo." 8/29: *A Propos de Nice* (1929–30) and *Conduite* (1935). 8/30: *L'Atalante* (1934). 32 Second Ave., at 2nd St. (505-5110); $7.

Brooklyn Museum of Art—Through August 29: "The Cinematography of Gabriel Figueroa." 8/15: *Maria Candelaria* (1943). 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 230); $6; $4 for members, students, and senior citizens.

Donnell Media Center—"Ciné-City: New York on Film and Video." 8/27: *Little Stabs at Happiness* (1963) and *The Man Who Envied Women* (1985). 20 W. 53rd St. (621-0619); free.

Film Forum—"Portraits of Two Cult Directors." 8/5–8/11: *Krzysztof Kieslowski: I'm So-So* (1995) and *Tranceformer: A Portrait of Lars Von Trier* (1997). "Preston Sturges Centennial." 8/4: *Mad Wednesday* (1946) and *Preston Sturges: Rise & Fall of an American Dreamer* (1990). 8/5–8/6: *The Miracle of Morgan's Creek* (1944) and *Unfaithfully Yours* (1948). 209 W. Houston St. (727-8110); $8.

Film Society of Lincoln Center (The Walter Reade Theater)—"A Salute to Frank Sinatra." 8/25: *From Here to Eternity* (1953) and *The Joker Is Wild* (1957). 8/26: *Higher & Higher* (1944). 8/26–8/27: *Take Me Out to the Ball Game* (1949). 8/27: *It Happened in Brooklyn* (1947). 8/28–8/30: *Pal Joey* (1957) and *Anchors Aweigh* (1945). 8/31: *On the Town* (1949) and *The Tender Trap* (1955). 9/2–9/3: *The Manchurian Candidate* (1962) and *Von Ryan's Express* (1965). Call 875-5600 for info. 65 W. 65th St., plaza level (875-5600); regular screenings $8.50–$15.

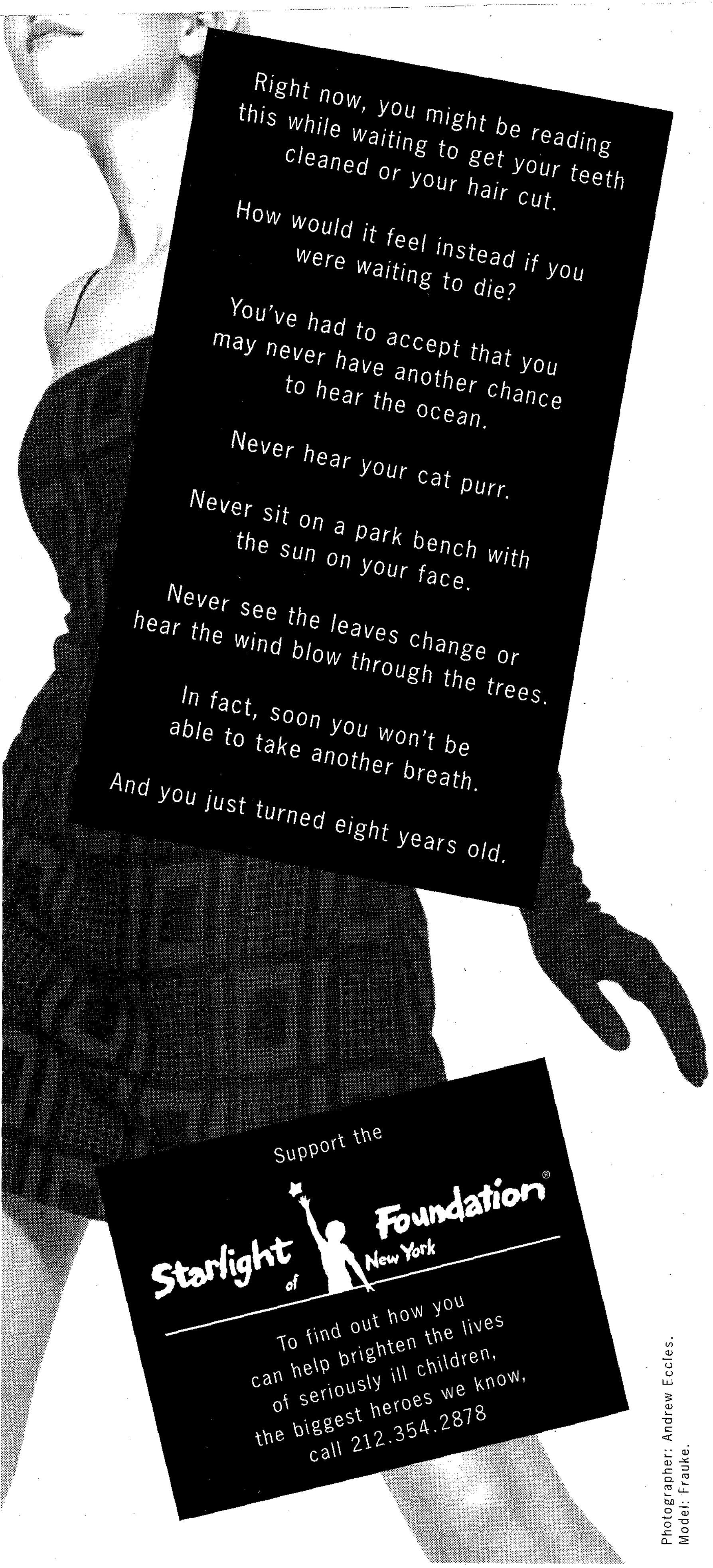
Museum of Modern Art—Through 9/7: "A View From the Vaults: Recent Acquisitions and Restorations." 8/25: *Vie Privée* (1962) and *Brute Force* (1947). 8/27 and 8/30: *The Hudsucker Proxy* (1994). 8/27 and 8/29: *Obaltan* (1961). 8/28 and 8/31: *My Mother and Guest* (1961). 8/28 and 8/30: *My Fair Lady* (1964). 8/29: *Husbands and Wives* (1992) and *The Lady Eve* (1941). 8/31: *Love Affair* (1930). 9/1 and 9/3: *Riders of the Purple Cows* (1924), *Riders of the Purple Sage* (1925), and *The Big Trail* (1930). 11 W. 53rd St. (708-9400); free with $9.50 admission.

Museum of Television & Radio—"TV Movies." Month of August: *Queen of the Stardust Ballroom* (1975). 25 W. 52nd St. (621-6600); $6.

The Screening Room—"Midnight Indies: 10 Great Films of the 80s and 90s." 8/28–8/29: *The Player* (1992). Sunday brunch: *Breakfast at Tiffany's* (1961). 54 Varick St., below Canal St. (334-2100); $8 ($5 for Sunday brunch patrons).

Tropfest—8/31: Sixteen short films from Australia's best-known short-film festival, plus Australian food and wine. Bowery Bar, 40 E. 4th St. Tickets $10 (films only), $30 (BBQ and two-hour open bar), and $60 (dinner à la carte and beer and wine). Call 809-6639 for info.

YWCA Cine-Club—"A Celebration of Japanese Cinema." 8/29–8/30: *Cruel Story of Youth* (1960). 610 Lexington Ave., at 53rd St. (735-9717); $5 members, $6 nonmembers.



Right now, you might be reading this while waiting to get your teeth cleaned or your hair cut.

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theater

Colin Quinn's *Irish Wake*...*Black Mask*

Broadway

Previews and Openings

An Irish Wake—The odds were against poor Colin Quinn, the sap recruited to follow in Norm MacDonald's large, indelible footsteps. But he has steadily endeared himself to *Saturday Night Live* viewers, mostly through a combination of wit and unfussiness, and he will likely do the same to Broadwaygoers in this, his densely populated one-man show about the denizens of his old Brooklyn neighborhood. $15–$50. Tues.–Fri. at 8, Sat. at 7 and 10. Previews begin 8/25 for an 8/27 opening. *Helen Hayes Theatre, 240 W. 44th St. (239-6200).*

Now Playing

Art—I sympathize with this play by Yasmina Reza, which was the hit of Paris in 1995 and of London in 1996, and won awards in both cities. The plot is simple. Serge spends 200,000 francs on a five-by-four painting by the renowned Antrios that is all white except for some diagonal scratches. His friend Marc, who fancies Flemish painting, considers this Antrios shit, and Serge's purchase of it an insult to their friendship. He tries to enlist the third of our musketeers, Yvan, to side with him. Yvan, an overemotional and insecure young man, seems to go along with Marc's tirades. But confronted with Serge and the painting, he does what he does best: He wavers. Reza's cunning dialogue requires high-powered actors to animate it, and happily, it gets them. As Marc, Alan Alda puts to insidious use his ability to pester with polish. Victor Garber's dapper Serge harbors under the façade of a convivial man-about-town a defensive arrogance expressed with mounting bile. As Yvan, Alfred Molina is pure perfection. (Simon: 3/16/98.) $45–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 3/1/98. *Royale Theatre, 242 W. 45th St. (239-6200).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kim Huber plays the girl; Chuck Wagner plays the (hairy) boy. With Tony-award-winning costumes by Ann Hould-Ward; lyrics by Tim Rice and Howard Ashman; music by Alan Menken. $22.50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

The Beauty Queen of Leenane—Martin McDonagh's Drama Desk Award–winning drama about an old woman's attempts to sabotage her daughter's love life. $20–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Walter Kerr Theatre, 219 W. 48th St. (239-6200).*

Bring In 'da Noise, Bring In 'da Funk—George C. Wolfe and Savion Glover's Tony-winning history of African-Americans as told through tap dancing, poetry, and song. $20–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cabaret—I question converting the Henry Miller Theatre into the Kit Kat Klub for this show, complete with poorer sight lines and tables for overpriced and distracting drinks. Otherwise, the Roundabout is to be roundly applauded for recreating Sam Mendes's 1993 London production, even if with some diminishment. Robert Brill resuscitates a very functional but also eye-catching set. Peggy Eisenhauer and Mike Baldassari's razzle-dazzle lighting caps the razzmatazz. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The major performances are all at least a mite off, but the supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Jennifer Jason Leigh as Sally Bowles. $50–$75. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2. Cabaret, bar, and banquette seating available. Opened 3/19/98. *Kit Kat Klub, 124 W. 43rd St. (719-1300). Note: Because of the construction accident in Times Square, performances have been temporarily suspended.*

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Opening
We Go Together

After a successful spring engagement at the WPA, *Stupid Kids,* John C. Russell's poignant comedy-ethnography about the mysterious folkways of suburban teens, reopens August 25 at the Century Theatre for an unlimited run. So, like, go see it.

Photograph by Carol Rosegg.

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$70. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chicago—It was a gamble to transfer the Encores! production of *Chicago* to Broadway, but since *Chicago* is about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Especially when, as here, it pays off. Bebe Neuwirth does a scissors kick or two while maintaining her come-hither brand of snootiness; minimalism prevails. All is concise, calibrated, calculated, but nothing is stinted on. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. If Chicago in the twenties was like this, it was more fun than Periclean Athens. Also starring Karen Ziemba, Hinton Battle, and Tom McGowan. (Simon: 12/2/96.) $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200). 2 hrs. 30 mins.*

High Society—A hybrid of the 1956 movie musical of the same name and Philip Barry's *The Philadelphia Story.* Music and lyrics by Cole Porter (with an assist from Susan Birkenhead); book by Arthur Kopit. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/23/98. *St. James Theatre, 246 W. 44th St. (239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. $45–$75. Tues.–Sat. at 8; Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St.(239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

The Lion King—This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. First, the animals, large and small, re-created with unparalleled imagination, underpropped by costumes that artfully blend realism and fantasy: The prancing giraffes and leaping antelopes, the nodding elephant and barreling warthog, keep you marveling even during the story's stodgiest galumphing. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen Lion King onto a stage so that nothing is lost in translation. (Simon:

Opening

That's Hammett, Not Mamet

Converting pulpy, dime-store detective novels into stylized, deadpan stage plays may be the latest downtown trend, but it does seem to work. 'Black Mask,' the most recent contribution to this aborning genre, is also half presented by the venerable Ontological Theater and promises all the usual fun: famous dames, private dicks, a few shivs, and a roscoe. Opens August 29 at the Ontological Theater at St. Marks Church; call 533-4650 for tickets ($12) and more information.

Photograph by Ritchie Fahey.

12/1/97). $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (307-4100).*

Miss Saigon—This reworking of Puccini's *Madama Butterfly,* set in Vietnam during the fall of Saigon, is now one of Broadway's ten longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—Nine leads, ten years, $357 million, and almost 7 million theatergoers later, Andrew Lloyd Webber's blockbuster continues to pack them in. $15–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one Wasp—and an assortment of historical characters. $31–$125. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (307-4100).*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $30–$67.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

The Scarlet Pimpernel—You've seen the billboard. Now come see the show about romance, honor, the French Revolution, and, most important, fabric. Pop composer Frank Wildhorn (*Jekyll & Hyde*) did the score. Nan Knighton adapted Baroness Orczy's novel for the stage. Christine Andreas, Terrence Mann, and Douglas Sills star. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/9/97. *Minskoff Theatre, 200 W. 45th St. (307-4100).*

Side Man—This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. We also get glimpses of the lives of Gene's fellow sidemen, Al, Ziggy, and Jonesy, and the waitress who beds or marries some of them. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the frustrations enacted by seven solid actors in a fine production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) $55. Tues.–Sat. at 8, Wed, Sat., and Sun. at 2. Through 9/6. *Roundabout's Stage Right, 1530 Broadway, at 45th St. (719-1300).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $65–$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)?* Uh-huh. *2 hrs. 10 mins.*

The Sound of Music—Returns to Broadway for the first time since its 1959 premiere. Hum along; bring the kids. Rebecca Luker, who played a memorable Magnolia in *Show Boat,* plays the nun turned governess, and Michael Siberry plays the widower captain. $50–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 3/12/98. *Martin Beck Theatre, 302 W. 45th St. (239-6200).*

Titanic—What it lacks in suspense it makes up for in Tony awards (five, in 1997, including Best Musical). Music and lyrics by Maury Yeston; book by Peter Stone. Directed by Richard Jones. $45–$75. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 4/23/97. *Lunt-Fontanne Theatre, 205 W. 46th St. (307-4100).*

Twelfth Night—If only Helen Hunt could have a *normal* relationship. In *As Good As It Gets,* she indulged the cruelty and peculiar behavior of an obsessive-compulsive man; in this, one of Shakespeare's sweetest comedies, she dresses as a man, falls headlong for her master (Paul Rudd), woos another woman on his behalf (Kyra Sedgwick), and winds up the object of her affections instead.

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Competition Smithtown, Smithtown, NY
Country BMW, Southampton, NY
Endurance Motorcars, Mt. Kisco, NY
F + S Motors, Bronx, NY
Habberstad BMW, Huntington Station, NY
Hassel BMW, Freeport, NY
Life Quality Motors, Brooklyn, NY
Pace BMW, New Rochelle, NY
Rallye Motors, Roslyn, NY
Westchester BMW, White Plains, NY
Wide World of Cars, Spring Valley, NY

Where's steady, dependable Paul Reiser when you need him? Directed by Nicholas Hytner. $50–$60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 8/30. *Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (239-6200).*

A View From the Bridge—One of the most distressing tales Arthur Miller ever told. Tony Danza stars as Eddie Carbone, the longshoreman who lusts after his niece; Caren Browning plays his long-suffering wife. Michael Mayer directs. $30–$65. Mon.–Sat. at 7:30, Wed. and Sat. at 2. Through 9/5. *Neil Simon Theatre, 250 W. 52nd St. (307-4100).*

Off Broadway

Previews and Openings

Chaim's Love Song—A new play by Marvin Chernoff about the relationship between a young Irish woman and a retired mailman. $35. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 8/26 opening. *Raymond J. Greenwald Theatre, 307 W. 26th St. (633-6322).*

Culture of Desire—Anne Bogart brings her eccentric energies to bear on the perfect subject: Andy Warhol. $35. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. Previews begin 8/28 for a 9/16 opening. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

Nijinski Speaks—Leonard Crofoot retells the story of the renegade dancer-choreographer who was institutionalized for madness at the pinnacle of his career. $35. Mon. and Wed.–Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opens 8/24. *Harold Clurman Theatre, 412 W. 42nd St. (307-4100).*

Stupid Kids—A comedy-ethnography about the mysterious folkways of teens from the suburbs. Written by John C. Russell, who died of AIDS shortly after completing the script; directed by Michael Mayer. $15–$45. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Century Theatre, 111 E. 15th St. (239-6200).*

Now Playing

The Beautiful Soul of Don Damian—Puerto Rican Traveling Theatre's dramatization of the stories of Juan Bosch, writer and former president of the Dominican Republic. Free. Times and locations vary; call *354-1293* for details. Through 8/30.

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $39–$49. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Collected Stories—Donald Margulies's almost-Pulitzer-winning play about the friendship between a protégée and her mentor—and how it transforms when the former uses intimate details of the latter's life in her first published novel. Uta Hagen and Lorca Simons star. $42.50–$47.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

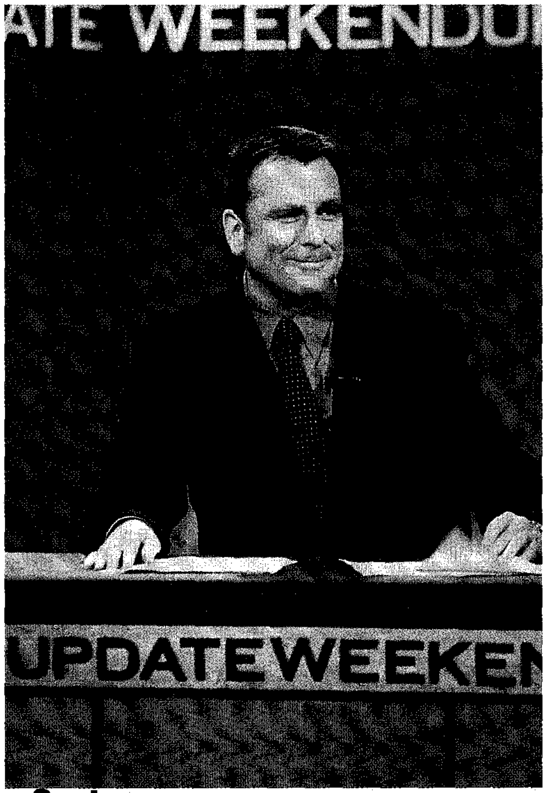
Communicating Doors—Alan Ayckbourn's suspense thriller about a pair of unlikely heroines who travel through time and space to alter the course of their lives. The London critics loved it; the American cast (Mary-Louise Parker, Patricia Hodges, David McCallum) and director (Christopher Ashley) are first-rate. $25–$45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. *Variety Arts Theatre, 110 Third Ave., at 13th St. (239-6200).*

Cymbeline—It's round two of Shakespeare in Central Park—again with a huge cast, including some film recognizables (like Liev Schreiber) and some Public Theater veterans (like Herb Foster). Free. Tues.–Sun. at 8. Through 8/30. *Delacorte Theater, Central Park (539-8750).* Tickets are same-day and first-come, first-served; pick them up at the Delacorte (nearest entrance is 81st St. and CPW) starting at 1, or at *The Public Theater, 425 Lafayette St.,* between 1 and 3.

De la Guarda: Villa Villa—A show that's part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. $45. Thurs.–Fri. at 8, Sat. at 7 and 10, Sun. at 4 and 7. *Daryl Roth Theatre, 20 Union Square East, at 15th St. (239-6200).*

Dinah Was—Before dying at age 39, Dinah Washington, who immortalized "Come Rain or Come Shine" and other hummable lovelies, earned herself a dandy moniker—"Queen of the Blues"—and become the first black woman to appear on the all-white pop charts. Lillias White tells her story in this new play with music. $25–$47.50. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. *Gramercy Theatre, 127 E. 23rd St. (307-4100).*

Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse, 181 Sullivan St. (674-3838).*



Onstage Irish Times

The odds were against poor Colin Quinn, the sap recruited to follow in Norm MacDonald's large, indelible footsteps. But he has steadily endeared himself to *Saturday Night Live* viewers, mostly through a combination of wit and unfussiness, and he will likely do the same to Broadwaygoers in *An Irish Wake*, his densely populated one-man show about the denizens of his old Brooklyn neighborhood. Previews begin August 25; engagement lasts four weeks only.

Photograph by Mary Ellen Matthews/NBC Photos.

Forbidden Broadway Strikes Back!—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. $45–$47.50. Mon., Wed.–Sat. at 8:15, Wed. at 2:30, Sun. at 3:30 and 7:30; food and drink available/optional. *Stardust Theatre, Broadway at 51st St. (239-6200).*

Gross Indecency: The Three Trials of Oscar Wilde—From letters, biographies, and court transcripts, writer-director Moisés Kaufman has put together an absorbing show about Oscar Wilde's 1895 trial for "gross indecency with male persons." $20–$47.50. Tues.–Fri. at 8, Sat. at 2 and 8, and Sun. at 3 and 7. Opened 6/5/97. *Minetta Lane Theatre, 18 Minetta Lane (307-4100).*

Hedwig and the Angry Inch—John Cameron Mitchell conceived and wrote this rock concert–cum–musical, in which a German war bride finds herself in a Kansas trailer park and achieves self-actualization, not to mention tabloid fame, through songwriting. Also featuring Stephen Trask and his downtown band, Cheater. $45. Mon.–Fri. at 8, Sat. at 7 and 10. *Jane Street Theatre at the Hotel Riverview Ballroom, 113 Jane St. (239-6200).*

I Love You, You're Perfect, Now Change—It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $47.50–$50. Mon.–Wed. at 8, Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 7:30. *Westside Theatre, 407 W. 43rd St. (239-6200).*

The Irish . . . And How They Got That Way—A reprise of Frank McCourt's irreverent, affectionate history of the Irish people. $30–$35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Late Nite Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex, 308 W. 46th St. (239-6200).*

Nunsense A-Men!—Guess it's habit-forming. An all-male version of the Off Broadway's second-longest-running musical. Music, book, and lyrics by Dan Goggin. $30–$40. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened 6/23/98. *47th Street Theatre, 304 W. 47th St. (239-6200).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Power Plays—A series of three one-act comedies, starring and written by Alan Arkin and Elaine May. $47.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2:30. Opened 5/21/98. *Promenade Theatre, 2162 Broadway, at 76th St. (239-6200).*

R & J—A four-man, prop-free version of *Romeo and Juliet* that will likely stand out among the tragedy's many newfangled interpretations. $40. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. *John Houseman Studio Theatre, 450 W. 42nd St. (239-6200).*

Revenge in the Mob—The inevitable offspring of interactive comedies *Grandma Sylvia's Funeral* and *Tony 'n' Tina's Wedding*. A four-course meal is included, so we'll assume the carnage isn't graphic. $60. Fri. and Sat. at 8. *Arno Ristorante, 141 W. 38th St. (888-MOB-BOYS).*

Sakina's Restaurant—Writer and performer Aasif Mandvi dramatizes the Indian immigrant experience through his tale of opening a New York restaurant. $30. Mon. and Wed.–Sat. at 8, Sun. at 3 and 7. *American Place Theatre, 111 W. 46th St. (239-6200).*

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. From lost baggage to lost illusions, from Hertz to other hurts and frustrations, nothing is overlooked, though some things are a mite undercooked. Even the Cathtilian lithp geth a tuneful thong tribute. (Simon: 12/15/97.) $42.50–$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. Opened 10/30/97. *Triad Theatre, 158 W. 72nd St. (799-4599).*

Smoke on the Mountain—A new production of the gospel musical comedy by Connie Ray. $35–$40. Mon.–Sat. at 8, Wed. and Sat. at 2:30. *Lamb's The-*

atre, 130 W. 44th St. (239-6200).

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. $24.50–$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).*

Symphonie Fantastique—Puppeteer Basil Twist dances his fabulous creations around a 500-gallon tank. $25. Tues.–Fri. at 7, Sat. at 2 and 10:30, Sun. at 5. *HERE, 145 Ave. of the Americas, at Dominick. (647-0202).*

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church, 308 W. 46th St.*, then a reception at *Vinnie Black's Vegas Room, Hotel Edison, 221 W. 46th St.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $65–$75. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. *(239-6200).*

Unzippin' My Doodah and Other National Priorities—The latest, Monica-driven installment from the Capitol Steps, Washington's popular political-comedy troupe. $40. Tues.–Sat. at 8, Wed., Thurs., and Sat. at 2:30. *John Houseman Theater, 450 W. 42nd St. (239-6200).*

Visiting Mr. Green—Hal Linden stars in this new comedy about a relationship between a young man and an older Jewish widower. $35–$45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Union Square Theatre, 100 E. 17th St. (505-0700).*

You Never Can Tell—The Roundabout returns to its roots—and what it does best—with this early comedy by George Bernard Shaw. Directed by Douglas Martin. $45. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 8/30. *Roundabout's Laura Pels Theatre, 1530 Broadway, at 45th St. (719-1300).*

Off-Off Broadway

Alice's Evidence—She stumbled through the looking glass; now she's on trial for being a temptress. It's Lewis Carroll with a feminist subtext, but really, what do you expect from the story whose little cake famously implores . . . ? Watch for beautiful visuals. $11. Times vary. *Harry De Jur Playhouse, 466 Grand St. (888-FRINGENYC).*

Balm in Gilead—Straight from the Heart Productions presents a revival of Lanford Wilson's first full-length play. $12. Mon.–Sat. at 8. Through 8/29. *30th Street Theatre, 259 W. 30th St. (642-6396).*

Brandon Teena—Billy Tipton whetted our appetites. Now here's a show about a fictional she living as a he from Falls City, Nebraska, and the hate crime that ended his life. $11. Times vary. *House of Candles, 99 Stanton St. (888-FRINGENYC).*

Butterflies and Tigers—A revival of John Glines's stories from the Chinese cultural revolution. $20. Wed.–Sun. at 8. *Orenda Theatre, 432 W. 42nd St. (330-7200).*

Deep Down—A black ex-convict and his white employer play out a whole region and era's worth of tensions in this new play by Doug Grissom. Starring Ruben Santiago-Hudson, who won a Tony for his performance in August Wilson's *Seven Guitars.* $12. Tues.–Sat. at 8. Through 9/12. *Intar, 420 W. 42nd St. (935-9430).*

Erotica Project—A series of sexual, emotionally charged monologues performed by a company of six gals and a guy; written by Lillian Ann Slugocki and Erin Cressida Wilson, with an assist from Laurie Stone and John Patrick Shanley. $12. Fri. and Sat. at 10:30. Through 8/29. *HERE, 145 Sixth Ave., at Dominick St. (647-0202).*

Film Is Evil, Radio Is Good—Richard Foreman's semi-new play about the last filmmaker on earth and his jailer, a radio-station owner. $11. Times Vary. *Nada, 167 Ludlow St. (888-FRINGENYC).*

Henry V—Expanded Arts's gritty-gummy summer tradition of Shakespeare in the Parking Lot continues. Free. Thurs.–Sat. at 8. Through 8/29. *Municipal parking lot at Broome and Ludlow Sts. (253-1813).*

If I Were You—A king-size, multimedia farce about mistaken identity from 3-Legged Dog, a group that specializes in this sort of thing. $12. Wed.–Sat. at 8. Through 9/12. *The Kitchen, 512 W. 19th St. (255-5793).*

Interpreter of Horror—More anthropology of the workplace from Kelly Stuart, whose *Demonology* bedeviled audiences at Playwrights Horizons two years ago. $11. Times vary. *Kraine Theatre, 85 E. 4th St. (888-FRINGENYC).*

Larry and the Werewolf—Blood! Gore! And even a few Roman centurions. Adobe Theatre presents a five-part serial about Dick Piston, crime detective. Audiences need not attend every show to understand the plot; the actors, bless them, will begin each performance with scenes from the previous week. Written by Jeff Goode. $10. Sat. at 8 and 10. Through 8/29. *The Flea Theatre, 41 White St. (924-0077).*

Mail Order Brides & Other Oriental Take-Aways—An unshrinking look at the export of Asian women, particularly through the Internet, which has made bride-shopping as easy as thumbing through a J. Crew catalogue. $11. Times vary. *Harry De Jur Playhouse, 466 Grand St. (888-FRINGENYC).*

A Midsummer Night's Dream/The Cherry Orchard—Performed in rotating rep by Gorilla Rep. Free. *Midsummer:* Thurs. and Sat. at 8 through 9/26. *Orchard:* Fri. and Sun. at 8 through 9/27. *Washington Square Park. (330-8086).*

Monday Night Magic—Internationally known magicians munch on glass, puncture flailing assistants with swords, yank rabbits from hats, etc., all in an intimate setting. $20–$27.50. Mon. at 8. *Sullivan Street Playhouse, 181 Sullivan St. (307-4100).*

No Exit—Hell is other people—though the prospect of spending all eternity in a Second Empire drawing room is pretty awful, too. Performed by the Cocteau Rep.; translation of Sartre's play by Paul Bowles. $24–$30. Thurs.–Sun. at 8, though showtimes may occasionally vary. *Bouwerie Lane Theatre, 330 Bowery (677-0060).*

peregriNasyon—Ma-Yi Theatre Ensemble presents Chris B. Millado's story of Filipino migrant workers in the shipyards of Seattle, the canneries of Alaska, and the fields of Central California. $15. Tues.–Fri. at 7, Sat. at 2 and 7, Sun. at 2. Through 8/30. *Theatre Row Theatre, 424 W. 42nd St. (581-8896).*

Road Kill—A black comedy about a woman who ditches her fiancé at the altar and heads for the hills of Kentucky. Written and starring Stephanie Correa, a Nicky Silver favorite. $11. Times vary. *Todo Con Nada, 164 Ludlow St. (888-FRINGENYC).*

Rum and Vodka—A one-man play by Conor McPherson, the latest Irish laddie to colonize New York theaters with his amusing, discursive works. This one is about a fellow who drinks so much over 72 hours he loses everything—except, presumably, his flair for a good story. $11. Times vary. *Red Room, 85 E. 4th St. (888-FRINGENYC)*

Something Something Uber Alles—Assurbanipal Babilla's one-man show about a Hitler look-alike who's obsessed with his own image and its possibilities. $11. Times vary. *Kraine Theatre, 85 E. 4th St. (888-FRINGENYC).*

Tales of a Bugged-Out Black Chick—Echo Allen waxes draggy and outrageous, as the title pretty much implies. $11. Times vary. *Nada, 167 Ludlow St. (888-FRINGENYC).*

Taxi Taxi! The Equality of Life—A touring musical comedy about a rock-and-roll angel who's sent to earth to see why New Yorkers are so distressed. (Before he died, this guy must have lived in Cleveland.) Call *254-1109* for showtimes and locations; shows will be traveling to various parks and playgrounds in all five boroughs.

The Tramway End—Another play from a young Irish laddie (this time Dermot Bolger, who writes novels and poems too). After watching his favorite soccer team lose to Holland, an Irishman living in Germany contemplates his proper place in the world. $20. Wed.–Sat. at 8, Sun. at 3. Through 9/6. *Chelsea Playhouse, 125 W. 22nd St. (388-2806).*

When I Was a Girl, I Used to Scream and Shout—Sharman MacDonald's award-winning coming-of-age story set in Scotland in the fifties. Presented by the John Montgomery Theatre Company; starring Robin Morse and Roberta Maxwell. $12. Wed.–Sat. at 8. Through 8/29. *John Montgomery Theatre, 134 W. 26th St., Suite 1202 (627-7076)*

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Galleries

Solos

Madison Avenue and Vicinity

Pierre Bonnard—Drawings from the estate of the artist ranging in date from 1895 to 1945, many of which have not been previously exhibited; through 10/10. Wildenstein, 19 E. 64th St. (879-0500).

Carol Rowan—Graphite drawings of architecture in England, Italy, New York City, and New Mexico; through 9/12. Taggart, 48 E. 73rd St. (628-4000).

Steve Wheeler—Intricately patterned color silkscreen prints that incorporate Native American iconography, Cubism, Surrealism, and Automatism, and were produced in conjunction with the artist's 1947 book *Hello Steve*; through 8/28. York, 21 E. 65th St. (772-9155).

57th Street Area

Ward Davenny—Monumental charcoal drawings of landscapes; through 9/19. Ryan, 24 W. 57th St. (397-0669).

Shirley Goldfarb—A survey of paintings by the artist (1925–1980) who began as a gestural abstractionist, then switched to a controlled, minimal style characterized by small strokes of color in mosaic-like patterns; through 9/4. Zabriskie, 41 E. 57th St. (752-1223).

Tony Smith—The artist's drawings and photographs of his working models and mock-ups on loan from the Tony Smith Estate; through 9/30. Seagram, 375 Park Ave. (572-7000), Mon.–Thurs. 9–5, Fri. 9–1.

George Gardner Symons—A selection of *plein-air* paintings by the American Impressionist, who worked in New York and California; through 8/29. Whalen, 24 W. 57th St. (397-9700).

SoHo and TriBeCa

Brian Clarke—A stained-glass wall dedicated to Linda McCartney; through 9/12. Shafrazi, 119 Wooster St. (274-9300).

Paul Dickerson—Objects and drawings by an artist (1961–1997) who combined traditional art techniques with industrial materials; through 9/3. American Fine Arts, Co., 22 Wooster St. (941-0401).

Richard Humann—An installation comprising 442 cast Styrofoam blocks whose arrangement on the gallery's floor represents the Talking Heads song *Psycho Killer* in Morse code; through 8/28. Fung, 537 Broadway (334-6242).

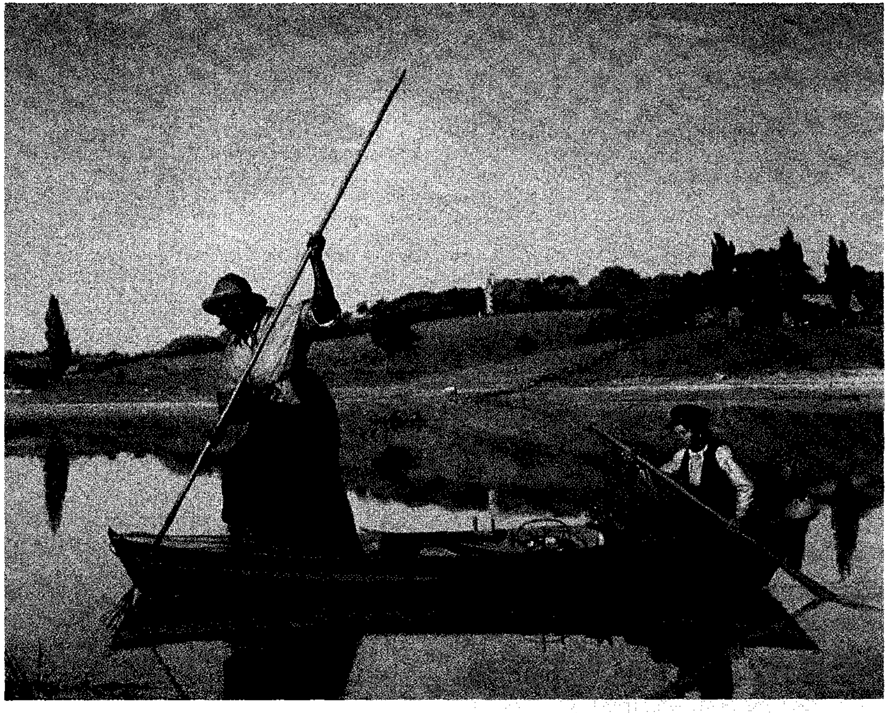
Yayoi Kusama—Works on paper from the fifties by this artist who is currently the subject of a retrospective at MOMA; through 9/30. Blum, 99 Wooster St. (343-0441).

Chelsea

Mike Kelley and Tony Oursler—A collaborative work titled *The Poetics Project: 1977–1997* that incorporates painted panels, video projections, sculpture, music, and drawings in a dense, mazelike installation; through 9/12. Metro Pictures, 519 W. 24th St. (206-7100).

Ground Rules:

Galleries are generally open Mon. through Fri. from between 10 and 11 to between 5 and 6.



Retrospective The New-York Historical Society is the only local stop for the traveling exhibition "William Sidney Mount: Painter of American Life," which gathers the paintings of the Long Island native (1807–1868) whose images of everyday scenes were among the earliest examples of American genre painting. At 2 West 77th Street; through October 25.

Photograph courtesy of the New-York Historical Society.

Robert Motherwell—A selection of prints made by the artist during his summers in Provincetown; through 8/30. Long, 427 W. 14th St. (337-1940).

Andrea Zittel—New living environments from the artist's ongoing "A–Z" series; through 8/31. Rosen, 525 W. 24th St. (627-6000).

Other

Lillian Ball—*Support Systems,* A sculpture project for which the artist has molded silicone forms from the negative spaces of a wide array of objects, from plumbing fixtures to flotation devices; through 10/4. Queens Museum of Art satellite gallery at Bulova Corporate Center, 75–20 Astoria Blvd., Queens (718-899-0700), Mon.–Fri. 7–7, Sat. 10–4.

Group Shows

Madison Avenue and Vicinity

Gat—1100 Madison Ave. (327-0441). "NO! art," with a wall-size mural by Lurie, a video and still photographs by Patterson, and conceptual cryptography by Kirves; through 9/30.

57th Street Area

Architectural League of New York—457 Madison Ave. (753-1722). "The Inflatable Moment: Pneumatics and Protest in '68," with sketches, models, furniture, sculpture, and architectural drawings by Aubert, Jungmann, Otto, Stinco, others; through 8/29.

Danese—41 E. 57th St. (223-2227). Figure drawings by Arikha, Baselitz, Bourgeois, Dine, Fischl, Neel, K. Smith, P. Smith, Thompson, Zucker, others; through 9/11.

Equitable—787 Seventh Ave. (554-4818), Mon.–Fri. 11–6, Sat. 12–5. "Julien Levy: Portrait of an Art Gallery," an exhibit of paintings, sculpture, and photographs that were shown by the art dealer Julien Levy (1906–1981) in his legendary 57th Street gallery, including works on loan from museum and private collections and works and ephemera from Levy's own collection; through 10/31.

Marlborough—40 W. 57th St. (541-4900). Summer show of works by gallery artists Abakanowicz, Botero, Caro, Estes, Grooms, Kitaj, Marisol, others; through 9/4.

McGrath—20 W. 57th St. (956-3366). Sculpture by Amato, Graham, Karella, Twombly; paintings by Caracciolo, Fendrich, Meyer, Trujillo, others; through 9/5.

Pace Wildenstein—32 E. 57th St. (421-3292). Works by Flavin, Judd, Mangold, Martin, Oldenburg and Van Bruggen, Ryman, others; through 9/3.

PaineWebber—1285 Sixth Ave. (713-2885). "Histories (Re)membered: Selections from the Permanent Collection of the Bronx Museum of the Arts," including works by Bearden, Kim, Saar, Weems, Yamamoto; through 9/11.

SoHo and TriBeCa

Ingbar—568 Broadway (334-1100). "1898 Is Still Standing," celebrating the one hundredth anniversary of the consolidation of greater New York; through 8/29.

Kasmin—74 Grand St. (219-3219). Works that depict map-related imagery, by Baechler, Boetti, Fuller, Turrell, Warhol, others; through 8/28.

Lee—377 Broome St. (343-3950). "Elasticity," with works by Andre, Dvorkin, Hackett, Lozano, Mondejar, Sheehan, Sweeten, Van Every, Zapf; through 8/31.

Chelsea

Billis—526 W. 26th St. (645-2621). Works by J. Beckley, Bellan-Gillen, Maier, Olds, Slavick, Weidner; through 9/4.

Protetch—511 W. 22nd St. (633-6999). "From Here to Eternity: Painting in 1998," with recent paintings by 28 artists, among them Currin, Dona, Fraser, Lasker, Lomberg, Nozkowski, Reed, Sillman; through 8/31.

Other

Empire–Fulton Ferry State Park—New Dock St. at the East River, Brooklyn. (718-596-2507). "Between the Bridges," waterfront outdoor sculpture show with works by Beall, Brown, Burke, Carroll, Culhane, Jean-Marie, Koole, Kovel, Lipman, Martens, Merrick, Murphy, Orlinsky, Sperber, Ursachi, Yeo, others; through 9/7.

Long Island University—Brooklyn Campus, Flatbush and DeKalb Aves. (879-3500). "6 Sculptors," with works by Baracz, Feinstein, Hensman, Naito, Schlatter, Weyhe; through 9/29.

Snug Harbor Cultural Center—1000 Richmond Terrace, Staten Island (718-448-2500). "Ahab's Wife," a multi-discipline arts program featuring works by Driscoll, Gillespie, Sans-Arcidet, and Scott, three exhibitions of historic artworks, objects, and documents including eighteenth-and nineteenth-century prints from Herman Melville's personal collection, and a selection of scrimshaw; through 10/4.

Photography

Arsenal—64th St. and Fifth Ave., in Central Park (360-3410), Mon.–Fri. "Stepping Out: A Century of Dance in New York City Parks," dance photographs from the city's Parks Photo Archive; through 9/10.

De Lellis—47 E. 68th St. (327-1482). "Ship/Shape," photographs of nautical subjects by American and European photographers, among them Margaret Bourke-White, James Doolittle, Herbert Matter, Edward Steichen, Weegee; through 8/29.

Matt Gray/Cosimo Di Leo Ricatto—Images of solitary costumed figures in dramatic landscapes/Large-scale black-and-white photographs in which images of the female human form are juxtaposed with antlers and horns from animals; through 9/12. Gering, 476 Broome St. (226-8195).

ICP—1130 Fifth Ave., at 94th St. (860-1777, ext. 100), Tues. 11–8 (6–8 voluntary contribution), Wed.–Sun. 11–6; $5.50, $4 seniors and students. "Comparative Concepts: Photographs by August Sander, Karl Blossfeldt, Albert Renger-Patzsch, and Bernd and Hilla Becher"; through 9/13.

ICP Midtown—1133 Sixth Ave., at 43rd St. (768-4682), Tues. 11–8 (6–8 voluntary contribution), Wed.–Sun. 11–6; $5.50, $4 seniors and students. "Mathew Brady's Portraits: Images as History, Photography as Art." A retrospective of more than 100 images by the American photographer (1823?–1896) known for his Civil War photographs; through 9/6. . . . "A Bronx Family Album: The Impact of AIDS by Steve Hart"; through 9/6.

Jeremy Wolff—Photographs of Cuba; through 9/20. Gearhart, 252 Mott St. (966-3556).

Jock Sturges—Photographs of his longtime female subjects taken over the past several years and recent work depicting the naturist beach colonies of Montalivet, France, and communes in Northern California; through 9/4. Richardson, 560 Broadway (343-1255).

Michael Kenna—Photographs of the interiors of the Waldorf School at San Francisco; through 8/14. Mann, 42 E. 76th St. (570-1223).

Miller—Six unique mural-size prints made by Walker Evans for his 1971 Museum of Modern Art retrospective; images of diners by Higgins, Klein, Mydans, Tice, Winogrand, others; through 8/21. Miller, 138 Spring St. (226-1220).

Newseum—580 Madison Ave. (317-7596). "Flash! The Associated Press Covers the World." A celebration of AP's 150th anniversary through its most famous photographs; through 9/26.

SoHo Triad—107 Grand St. (965-9500). Photographs of New York City by Abbott, Bourke-White, Eisenstadt, Levitt, Stettner, Stieglitz, others; through 8/29.

Staley-Wise—560 Broadway (966-6223). Photographs by nine women, among them Leah Demchick, Marianne Engberg, Erica Lennard, and Marcia Lippman, that reflect their travels to exotic countries; through 9/5.

Witkin—415 W. Broadway (925-5510). "Sur La Tête," photographs that use the head as a central subject, by Boubat, Cravo Neto, Iturbide, Von Graffenried; through 8/28.

Museums

American Craft Museum—"Objects of Our Time." Ceramics, furniture, textiles, wood, glass, book arts, and jewelry by 80 British artists and designers; through 9/6. . . . "Ties That Bind: Fiber Art by Ed Rossbach and Katherine Westphal From the Daphne Farago Collection." Fiber works by Charles Edmund Rossbach and his wife Katherine Westphal spanning the sixties through the nineties; through 9/6. 40 W. 53rd St. (956-3535); Tues., Wed., Fri., Sat., Sun. 10–6, Thurs. till 8 (pay as you wish 6–8); $5, $2.50 students and seniors.

American Museum of Natural History—"Cave of the Warrior." A group of rare funerary objects from an approximately 6,000-year-old burial site in the Judean desert near Jericho; through 12/6. . . . "Rare Beauty: America's Endangered Plants." Large-format photographs of endangered plants in bloom by Maryl Levine; through 10/4. . . . "Spirits in Steel: The Art of the Kalabari Masquerade." Life-size steel sculptures by Sokari Douglas Camp that were inspired by the traditional masquerades of the Kalabari people of the Eastern Niger Delta, and masks from the collections of the American Museum of Natural History and the British Museum; through 10/12. . . . "The Nature of Diamonds." An exhibition exploring all aspects of the mineral, from its geological origins to its place in history, art, adornment, and literature, featuring significant gems from around the world; through 8/30. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Bronx Museum of the Arts—"Tomie Arai: Double Trouble"; through 8/23. . . . "1898: Rican/Structrion, Multi-Layered Impressions." A multimedia installation by Juan Sanchez; through 9/27. . . . "Artist in the Marketplace: Eighteenth Annual Exhibition"; through 9/27. 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. 1–6; $3 suggested donation; $2 students; $1 senior citizens, children under 12 free.

Brooklyn Museum of Art—"The Dark World of Martin Lewis in Prints and Photographs." A selection of works from the years 1916 to 1962 by the American artist (1881–1962), known for his depictions of New York in the thirties; through 10/25. . . . "Masters of Color and Light: Homer, Sargent, and the American Watercolor Movement." Approximately 150 works by the American masters drawn entirely from the museum's permanent collection; through 8/23. . . . "Sally Victor, Mad Hatter: 1935–1965." Twenty-five hats designed by the legendary American milliner; through 8/23. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–9, Sun. 11–6; $4, $2 students, $1.50 seniors.

Cooper-Hewitt National Design Museum Smithsonian Institution—"Under the Sun." An outdoor exhibition of solar and solar electric products; through 10/25. . . . "Opening Our Doors: Selections From the Design Resource Center." Works from the museum's four collecting departments, Drawings and Prints, Wallcoverings, Textiles, Applied Arts, and Industrial Design; through 8/30. . . . "Fountains: Splash and Spectacle." The first exhibition to explore the function and design of American and European fountains, featuring original drawings, prints, rare books, photographs, and postcards; through 10/11. 2 E. 91st St. (849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (free admission 5–9); $5, $3 seniors and students.

Dahesh Museum—"Image and Text: Orientalist Works on Paper From the Permanent Collection." Nineteenth-century paintings, prints, photographs, and illustrated books depicting the Middle East and Africa, by Jean-Léon Gérôme, Wilhelm Gentz, David Roberts, and others; through 9/5. 601 Fifth Ave., at 49th St. (759-0606), Tues.–Sat. 11–6; free.

El Museo del Barrio—"Beatriz Gonzalez: What an Honor to Be With You at This Historical Moment, Works 1965–1997." A retrospective of the Colombian artist's paintings, drawings, and objects; through 10/25. . . . "Ruben Torres Llorca: So Quiet in Here." An installation that explores the extremes of cultural exchange; through 10/25. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—"Fuseli to Menzel: Drawings and Watercolors From the Age of Goethe." German drawings from the collection of the Munich attorney Alfred Winterstein (1895–1976), by Caspar David Friedrich, Henry Fuseli, Adolph Menzel, and others; through 9/6. . . . "Claude Monet's *Vétheuil in Summer* From the Art Gallery of Ontario, Toronto"; through 10/4. 1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Solomon R. Guggenheim Museum—"The Art of the Motorcycle." An exhibition chronicling the evolution of motorcycle technology and design, featuring more than 100 motorcycles dating from 1894 to the present; through 9/20. . . . "Vilhelm Hammershoi (1864–1916): Danish Painter of Solitude and Light." Sixty paintings by the Danish artist known for his images of sparsely furnished interiors; through 9/7. . . . "Peggy Guggenheim: A Centennial Celebration." Paintings and sculptures from Peggy Guggenheim's collection, as well as guest books and other memorabilia from the collector's Venice house; through 9/2. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $7 seniors and students.

Guggenheim Museum SoHo—"Hugo Boss Prize: 1998." Works by the award finalists Douglas Gordon, Huang Yong Ping, William Kentridge, Lee Bul, Pipilotti Rist, and Lorna Simpson; through 9/20. . . . "Fabrizio Plessi." Four large-scale video installations; through 9/20. 575 Broadway, at Prince St. (423-3500), Sun. and Wed.–Fri. 11–6, Sat. 11–8 (6–8 pay what you wish); $8, $5 seniors and students.

Japan Society—"Shiko Munakata, the Modern Master of Woodblock Art." A retrospective of prints by Japan's greatest modern woodblock artist (1903–1975); through 9/25. 333 E. 47th St. (832-1155), Tues.–Sun. 11–5; $3 suggested contribution.

Jewish Museum—"George Segal, A Retrospective: Sculptures, Paintings, Drawings." A survey of the artist's works made between 1958 and 1996; through 10/4. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Louis Comfort Tiffany at the Metropolitan Museum of Art." Decorative art objects drawn from the museum's holdings, including leaded-glass windows and lamps, blown-glass vases, furniture, metalwork, enamels, and jewelry; through 1/31. . . . “Sir Edward Burne-Jones.” The first comprehensive American exhibition devoted to the paintings and decorative works of the nineteenth-century British artist (1833–1898) who was among the second generation of Pre-Raphaelites; through 9/6. . . . “The Academy of the Sword: Illustrated Fencing Books, 1500–1800.” More than 25 rare books accompanied by swords, daggers, shields, and gauntlets from the museum’s collection; through 8/30/99. . . . “Boccioni and Women.” Watercolors, drawings, and prints from 1902 to 1915 by one of the founders of Futurism, from the bequest of Lydia Winston Malbin; through 10/18. . . . “The Direct Eye: Self-Taught Artists and Their Influence in Twentieth-Century Art.” An installation of works by self-taught artists represented in the museum’s collection, among them Bill Traylor and Earl Cunningham; through 10/18. . . . “The Unicorn Tapestries.” A short-term exhibit of the renowned tapestries while renovations are being made to their permanent display area at the Cloisters; through 9/6. . . . “Jean Dunand.” Furniture and decorative objects by the French Art Deco metalworker and lacquer artist, from the museum’s own collection; through 10/25. . . . “The Paintings of Judith Rothschild: An Artist’s Search.” Paintings by an American artist (1921–1993) who studied with Hans Hoffmann and Stanley William Hayter and is best known for her collages; through 9/6. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $8 contribution, $4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $8, $4 seniors and students.

Museum of American Folk Art—“Mary Ann Willson: Artist Maid.” A survey of watercolors by the early-nineteenth-century American folk artist; through 9/27. . . . “Edge to Edge: Selections From the Studio Art Quilt Associates.” Contemporary quilts by eighteen artists; through 9/27. 2 Lincoln Square (595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Jewish Heritage—“Israel at 50 Years: Diverse Views by Magnum Photographers.” Images by Robert Capa, Micha Bar-Am, Leonard Freed, David Seymour and others; through 9/7. . . . Permanent exhibitions of more than 2,000 photographs and 800 historical and cultural artifacts documenting the Jewish experience from the1880s to the present, and 24 films chronicling the memories of Holocaust survivors. 18 First Place, Battery Park City (968-1800), Sun.–Wed. and Fri. 9–5, Thurs. 9–8, eve of Jewish holidays 9–2, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art—“Love Forever: Yayoi Kusama, 1958–1968.” The first in-depth survey of the defining decade of the artist’s career—1958 to 1968—when she lived and worked in New York, including paintings, sculptures, photographs, collages, two environmental installations, a film made by the artist, and slides documenting her performances; through 9/22. . . . “Tony Smith.” A retrospective of the sculptor’s work; through 9/22. . . . “Aleksandr Rodchenko.” Photography, photocollages, and functional and graphic design work by one of the founders of Constructivism; through 10/6. . . . “Bonnard.” The first retrospective of the French artist’s paintings to be shown in New York since 1964, focusing on his interiors, still lifes, and figure paintings; through 10/13. . . . “New Concepts in Printmaking 2: Willie Cole”; through 10/13. . . . “Giacometti to Judd: Prints by Sculptors”; through 10/13. . . . “David Goldblatt: Photographs From South Africa.” Photographs of houses, churches, public buildings, and other structures in South Africa; through 10/6. . . . “More Pieces for the Puzzle: Recent Additions to the Collection”; through 9/8. 11 W. 53rd St. (708-9480); Sat.–Tues. 10:30–6, Thurs. 10:30–6, Fri. 10:30–8:30 (4:30–8:30 pay what you wish), closed Wed.; $9.50, $6.50 students and seniors.

Museum of the City of New York—“Half Past Autumn: The Art of Gordon Parks.” A retrospective of photographs by the photojournalist, filmmaker, novelist, poet, and musician; through 11/1. . . . “Broadway! The Great White Way in 1898.” Photographs, costumes, manuscripts, and other memorabilia of New York’s theater district of the 1890s; through 1/31. . . . “A Float for All Seasons: New York’s Ethnic Parades.” A survey of New York City’s ethnic parades; through 10/17. 1220 Fifth Ave., at 103rd St. (534-1672); Wed., Thurs., Sat. 10–5, Fri. 10–8, Sun. 12–5 (summer hours through August 14); $5, $3 students and seniors.

National Academy Museum and School of Fine Arts—“The Academy and American Art: History and Highlights.” Works from the National Academy’s collection by Church, Durand, Eakins, La Farge, Morse, others; through 8/23. 1083 Fifth Ave., at 89th St. (369-4880), Wed., Thurs., Sat., Sun. 12–5, Fri, 12–6 (Fri. 5–6 pay what you wish); $5, $3.50 seniors and students.

New Museum of Contemporary Art—“Urban Encounters.” An exhibition tracing the political activism and artistic production of the artists’ collectives ABC No Rio, Bullet Space, Godzilla, the Guerilla Girls, REPOhistory, and World War III Illustrated; through 9/20. . . . “Sweet Oblivion: The Urban Landscape of Martin Wong.” A retrospective of paintings by the San Francisco–based artist who first came to attention in the eighties for his paintings depicting the graffiti and street-poetry scenes of New York’s Lower East Side; through 9/13. . . . “Bill Bidjocka, Los Carpinteros, Rivane Neuenschwander.” Works by five young artists, three of whom collaborate as a group, from Cameroon, Brazil, and Cuba; through 9/20. 583 Broadway (219-1222), Wed. and Sun. 12–6, Thurs., Fri., and Sat. 12–8, (free Thurs. 6–8); $5, $3 students, artists, and seniors, free for youths 18 and under.

New York Public Library—“A War in Perspective, 1898–1998: Public Appeals, Memory, and the Spanish-American Conflict”; through 8/29. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

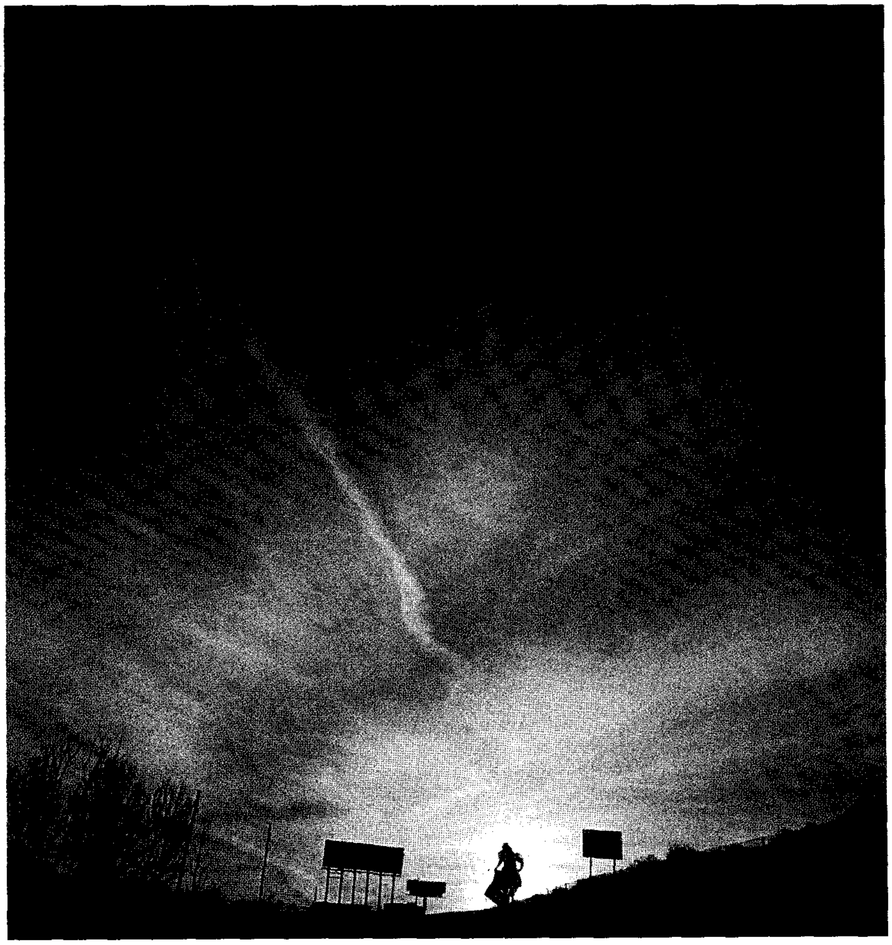
New-York Historical Society—“William Sidney Mount: Painter of American Life.” The first major loan exhibition of paintings by the Long Island native (1807–1868) often credited as the founder of American genre painting; through 10/25. . . . “Fading Ad Campaign: Vintage Painted Signs.” Photographs of painted advertisements on buildings in New York City by Frank H. Jump; through 11/1. . . . “Uniting Neighbors: The Role of Settlement Houses in New York City.” Historical and contemporary photographs and artifacts documenting the history of the settlement house in New York; through 10/4. . . . “New York Landmarks, Present and Future Direction.” Photographs of New York City landmarks from the new book *Landmarks of New York III* (Abrams) by Barbaralee Diamonstein-Spielvogel; through 10/4. 2 W. 77th St. (873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center—“Percutaneous Delights.” An installation by the Vienna-based artist group *Gelatin* featuring pools, sprinklers, sunbathing platforms, saunas, and a refrigerated room; through 8/30. . . . “Gordon Matta-Clark: Reorga-

Photography

Altered States

Fact and fiction merge in Matt Gray’s staged photographs of solitary costumed figures—a “cowboy,” a “beauty queen”—set within dramatically lit environments. So what if they’re poseurs in make-believe narratives? These classic American icons never looked better. At Sandra Gering Gallery, 476 Broome Street; through September 12.



Photograph by Matt Gray.

nizing Structure by Drawing Through It." Works on paper, films showing the artist at work, and re-creations of site-specific installations; through 8/23. . . . "John Miller." A survey of the artist's paintings and drawings from the past nine years; through 8/30. . . . "Deep Storage." An exhibit on the theme of storing, archiving, and collecting contemporary art, with works by 40 artists; through 8/30. . . . "Sigmar Polke: Music of Unclarified Origin 1996." Forty gouaches painted for the Institute for Foreign Cultural Relations in Stuttgart, Germany in 1996; through 8/30. . . . "Mario Merz: L'Horizant de lumière traverse notre vertical du jour." A work on loan from the Vera Van Laer Gallery in Antwerp, Belgium, that comprises a large glass table on which conical glass vases filled with wine or honey have been placed; through 8/30. . . . "Projects: Gelatin, by Jean-Michel Othoniel" through 8/30. 22-25 Jackson Ave., at 46th Ave. (718-784-2084), Wed.–Sun. 12–6; $4 suggested donation, $2 students and seniors.

Pierpont Morgan Library—"a.k.a. Lewis Carroll." An exhibition of books and memorabilia marking the centenary of the death of the Reverend Charles Lutwidge Dodgson (1832–1898), focusing on his life as a teacher, mathematician, photographer, and author; through 8/30. . . . "Settling New Scores: Music Manuscripts From the Paul Sacher Foundation." Music manuscripts, letters, and other documents from some 60 composers of this century; through 8/30. . . . "A Seal Upon Thine Heart: Glyptic Art of the Ancient Near East, ca. 2100–500 B.C." A selection of seals from the Library's collection and from the Yale Babylonian Collection, the Metropolitan Museum of Art, and several private collections; through 8/16. 29 E. 36th St. (685-0008), Tues.–Fri. 10:30–5, Sat. 10:30–6; Sun. 12–6; $6; $4 students and seniors.

Queens Museum of Art—"Robert Colescott: Recent Paintings." A survey of paintings from the past ten years that explore issues of racial identity, power, and gender, by the 72-year-old African-American artist; through 9/27. . . . "Dawoud Bey." New large-scale Polaroid portraits of students from three Queens high schools; through 9/27. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3, $1.50 students and seniors.

Studio Museum in Harlem—"Norman Lewis: Black Paintings, 1946–1977." An exhibition examining the aesthetic and metaphorical use of the color black in over 60 paintings; through 9/20. 144 W. 125th St. (864-4500).

Whitney Museum of American Art—"Unknown Terrain: The Landscapes of Andrew Wyeth." The first retrospective of the artist's work to focus solely on his landscapes, inspired by his life-long environs of Chadds Ford, Pennsylvania, and Cushing, Maine; through 8/30. . . . "Charles Ray." A survey of the Los Angeles-based sculptor's career since 1973; through 8/30. . . . "Richard Pousette-Dart: The Studio Within." A partial re-creation of the studio the artist worked in for more than 30 years, including 20 paintings from different periods of his career, a selection from his collection of notebooks, and poems and small artworks; through 9/13. . . . "Louise Nevelson: Structures Evolving." A selection of sculptures and works on paper from the museum's collection that highlights the artist's practice of recycling components of existing works to create new ones; through 9/13. . . . "Lisa Roberts: *Blind Side*." An installation in which a 16 mm. film operates as a sculptural element; through 10/4. . . . "Good Times, Hard Times, War Times: American Prints from the 1920s to the 1940s." Prints from the museum's permanent collection by Howard Cook, Mabel Dwight, Louis Lozowick, Benton Spruance, and others; through 11/15. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $7 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Hope Sandrow: *Water Life*." An installation that consists of underwater photographs of human figures, arrangements of seashells, and the sound of running water; through 10/9. 120 Park Ave., at 42nd St. (878-2550), Mon.–Sat. 11–6 (Thurs. till 7:30); free.

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restaurants

Chez Oskar...Algonquin Update...Hynes Bros.

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Amici Miei—Terribly hip Italian fare in the center of SoHo. Try chef Abdul Sebti's seared-tuna salad, pappardelle al funghi, and Kentucky-bourbon steak in a peppercorn sauce. The wood-burning pizza oven and prototypical downtown crowd make this place glow—not to mention the Victor Jones jazz trio every Sunday night. *475 W. Broadway, at Houston St. (533-1933). (M) AE, DS, MC, V.*

Arqua—Traditional Northern Italian fare—think homemade pastas, octopus salad, Venetian shellfish soup—served in a dining room that is as spare and elegant as downtown gets. Owner Leo Pulito has an impressive wine cellar. *281 Church St. (334-1888). (E) AE, DC, DS, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Bar 89—This sleekly contemporary bar, done in black, white, and industrial, also serves food of the burger-and-fries variety. They're awfully proud of their martini here as well. *89 Mercer St. (274-0989). (I) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Can—This elegant SoHo canteen for the hip and the stylish excels in Asian seafood concoctions like hot-pot salmon, South Sea prawns, and seafood paradise, a mélange of lobster, clams, and scallops with a mild black-bean sauce. *482 W. Broadway (533-6333). (M) AE, DC, MC, TM, V.*

Canal House—The restaurant at the SoHo Grand Hotel, a beige-on-beige dining room with *Alice in Wonderland* fixtures and furniture, turns out surprisingly tasty regional American fare. Try the macaroni and cheese, the crab cakes, and the cornmeal-crusted chicken breast, or—if you're the type who likes to loiter in hotels—nurse a cocktail in the lounge. *310 West Broadway (965-3588). (M–E) AE, MC, V.*

Capsouto Frères—Landmark French bistro with talked-about soufflés. Flemish-style building hosts local business folks at lunch. Dinner is a New York mix of neighborhood regulars, tourists, and trekkers from uptown. Dishes to try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. *451 Washington St. (966-4900). (E) AE, CB, DC, MC, V.*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. *124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.*

F.illi Ponte Ristorante—A former longshoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. *39 Desbrosses St. (226-4621). (M) AE, DC, MC, V.*

Gigino Trattoria—The rustic Italian fare in this barn-like TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. *323 Greenwich St. (431-1112). (M) AE, DC, MC, V.*

The Independent—From the minute it opened, this tavernesque TriBeCa duplex has been a favorite of the fashionable neighborhood. The creative American bistro fare includes an acclaimed roasted garlic-lemon chicken with spinach and mashed potatoes, barbecued pork ribs, and crab cakes enhanced with equal measures of cod and scallops. *179 W. Broadway (219-2010). (M–E) AE, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Le Pescadou—This innovative Provençal bistro serves fresh seafood enhanced by a variety of infused oils. Oyster fans will find a wide variety of fresh ones. *18 King St., at Sixth Ave. (924-3434). (M) AE, MC, TM, V.*

Manhattan Bistro—SoHo charm without SoHo attitude. This cheerful, comfortable bistro offers hearty Franco-American fare like cured salmon, seared tuna, and hanger steak. Open late with a limited supper menu. *129 Spring St. (966-3459). (M) AE, MC, V.*

Match—A SoHo loft space with a surprisingly creative modern American menu, a full sushi bar, and up-to-the-minute accoutrements like a D.J. and a jazz band. If all that hip posing makes you hungry, try fusion fare like wok-seared bluefin tuna with warm soba-noodle salad or spit-roasted duck with potato dumplings. *160 Mercer St. (343-0020). (M–E) AE, MC, TM, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Morton's of Chicago—The second New York location of the national steakhouse chain. Portions are huge, quality is consistent, and, in case you haven't noticed, beef is back. *90 West St. (732-5665). (E) AE, DC, MC, V.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105*

Takeout

The Cheese Toast Stands Alone

Like most of humankind's greatest inventions, the addictively greasy Parmesan-aïoli toasts at Flavors takeout shop were a happy accident. Someone forgot to retrieve slices of sandwich bread slathered with garlic-spiked mayo and Parmigiano-Reggiano from the oven, where they were left to crispen into tangy overgrown croutons. (8 West 18th Street; 647-1234.)

Photograph by Amy Freeth.

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

Hudson St. (219-0500). (E) AE, MC, V.

The Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. *107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.*

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. *38 MacDougal St. (475-7500). (M–E) AE.*

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. *180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.*

S.O.B.'s—Few people know there's a kitchen in this popular Latin American music hall. The menu—a fusion of Latin, Caribbean and Brazilian flavors—includes dishes like grilled shrimp tossed with tropical relish and chicken breast stuffed with plantains and chorizo. *204 Varick St. (243-4940). (I–M) AE, MC, V.*

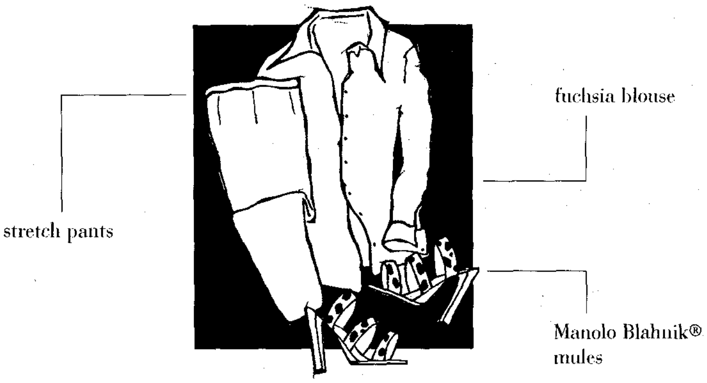
Salaam Bombay—A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, V.*

The Screening Room—You don't need to be a cineast to love this cool, comfortable restaurant, with its velvet curtains and high ceilings, but it helps. The adjacent movie theater runs a terrific program of independent and foreign films. The restaurant repertoire, however, is creative American: Pan-fried artichokes, cedar-planked salmon, and lemon-caramel icebox cake are a few of the standouts. *54 Varick St. (334-2100). (M–E) AE, DC, MC, TM, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Taliesin—This power dining room inside the Millennium Hilton attracts its fair share of bankers and brokers with creative New American cuisine. Sample the chef's Italian-influenced fare by ordering an appetizer degustation menu or the

What to wear with
Moroccan Crusted Salmon.



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three-course Tuscan Tastings prix fixe for $45. Open for breakfast, lunch, and dinner. *55 Church St. (312-2000). (E) AE, CB, DC, DS, MC, V.*

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a $17.95 all-you-can-eat on Monday night. *143 Spring St. (431-3993). (I) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Windows on the World—Chef Michael Lomonaco, formerly of the '21' Club, has landed at this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His new menu focuses on sophisticated renditions of American food, including skillet-roasted bluepoint oysters with sweet shallot-caviar cream; open raviolo of forest mushrooms, pumpkin, and sage; and Maine lobster with truffles, root vegetables, and buttermilk biscuits. Be sure to take advantage of the restaurant's superlative wine cellar. *1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.*

South Street Seaport

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. *Pier 17, third floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.*

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. *93 South St. (509-6757). (I) AE, DC, MC, V.*

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an *intentionally* shattered windowpane. *100 Second Ave., nr. 6th St. (982-0533). (I–M) AE, CB, DC, MC, V.*

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Mirezi—This sleekly designed boîte features a sake bar and specialty Asian cocktails as well as traditional Korean and Asian dishes, such as bibimbap and barbecued spareribs, with the type of haute twist that appeals to the targeted young, trendy crowd. *59 Fifth Ave. (242-9708). (M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Pisces—This East Village fish house is known for its offbeat, innovative use of seasonal ingredients in dishes like poppy-seed-crusted salmon with carrot-ginger sauce and pan-roasted skate with fried artichokes. The warm, woody décor and plate-glass windows give the corner storefront a cozy neighborhood feel. *95 Ave. A, at 6th St. (260-6660). (M) AE, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, TM, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Cichetti—Modeled after a typical bar in Venice, where patrons gather for a glass of wine—choose here among 50—and small snacks called *cichetti* (think Italian tapas). Sample among appetizer-size portions of rice balls, fried meatballs, frittatas, and crostini, or, should these snacks merely whet the appetite, have a full meal of pasta, chicken, fish, or beef. Perfect for pre- or post-Film Forum noshing. *220 W. Houston St. (229-0314). (M) AE, MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

Blue Note Jazz Club and Restaurant—Should you develop an appetite while listening to some of the world's best jazz acts, this famous Village club offers a full menu, with such Continental fare as shrimp with scallops and salmon with champagne sauce. Open for brunch, too. *131 W. 3rd St. (475-8592). (M–E) AE, DC, MC, V.*

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. *260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.*

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. *149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, V.*

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. *17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.*

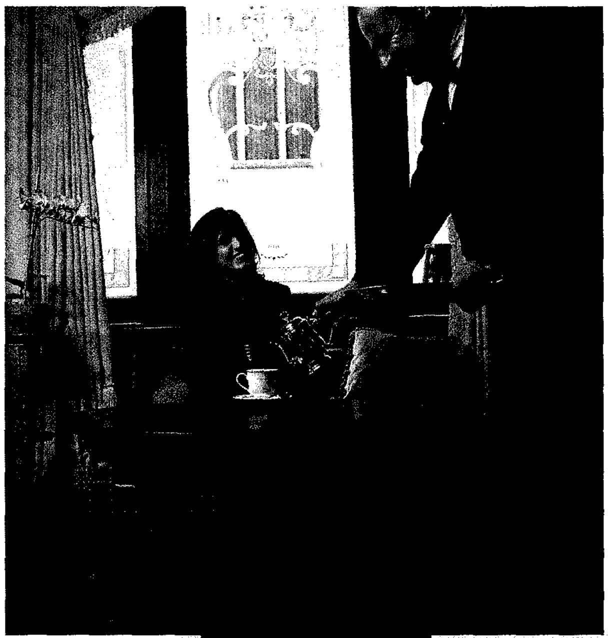
14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. *488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's



ASK GAEL

Is nothing sacred? What's become of the Algonquin?

I did my Zelda Fitzgerald act at the Algonquin as a teenager (and haven't been back in twenty years). Even so, my heart did an arrhythmic tap dance seeing how the cold-blooded excision of the famous Rose Room in the new $5.5 million spruce-up has orphaned its literary ghosts. The hostess suggests we lunch in the lobby instead, with its newly darkened paneling and clumps of Jacobeanesque furniture padded with velvet. The two of us settle on a love seat, pulling the coffee-table oval close. Still, I manage to drop a leaf of Caesar-slicked romaine on my skirt, but I refuse the waiter's prompt offer of club soda and say I will sprinkle it with talcum powder if they can scare some up. They do. It works. Then yet another cruel blow to house tradition: Someone in the kitchen can cook. We actually love the regal little crab cake anchored in the sweet corn bisque, a fine soft-shell-crab brioche sandwich with jicama slaw and the pineapple galette. (Not "gillette" as the waiter would have it.) Some may mourn to see the fust traded in for the *faux*, but not today's literati preening on chartreuse banquettes across the street at "44." As for the mythic round table that maybe never was, well, there is one now. Come without too many memories and it can seem a cozy spot for cocktails or lobster hash with poached egg and chipotle-cilantro oil, a construct Dorothy Parker could not have imagined on even her darkest days. (59 West 44th Street; 840-6800.)

Photograph by Warren Salowe.

neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We *love* the white-peach sangría. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

Campagna—The *Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . . ? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. *325 E. 34th St. (679-6812). (M) MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

Heartland Brewery—A rollicking brewpub with a lively outdoor café and a menu as American as its Thomas Hart Benton–ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, stout-glazed chicken with apricots and juniper berries, and—for adventurers—buffalo burgers. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. *35 Union Square W. (645-3400). (I) AE, DC, MC, TM, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. *411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.*

Mad 28—This stylishly streamlined restaurant serves homemade pasta, risotti, and thin-crust pizzas that emerge from a wood-burning oven built into a spectacular flagstone wall. The soaring space's other focal point is the large-screen TV, which is regularly tuned to European soccer broadcasts. *72 Madison Ave., nr. 28th St. (689-2828). (M) AE, MC, TM, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. *102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.*

Novitá—A beautiful new Flatiron restaurant with upscale, nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. *102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.*

Osteria Laguna—A stone's throw from Grand Central, this rustic Italian restaurant features mostly Venetian fare. Risotto and pizza are particularly popular. *209 E. 42nd St. (557-0001). (M) AE, DC, MC, V.*

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave. (490-6650). (M) AE, CB, DS, MC, V.*

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. *414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.*

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in New York. Really. Try the Mojito, Patria's signature drink made from sugarcane. *250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

14th–42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Caffe Bondí Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimparata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. *7 W. 20th St. (691-8136). (M) AE, DC, MC, V.*

Chelsea Bistro & Bar—This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hangar steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. *358 W. 23rd St. (727-2026). (M) AE, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, DC, DS, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., at 45th St. (818-1222). (M) AE, DC, MC, V.*

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Dinners for Two" keep the worker bees fueled throughout the day. *200 Park Ave., at 45th St.*

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Fresco—It's a family affair: The Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops, and fish) on the table. *34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.*

Giambelli 50th Ristorante—Upscale Northern Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

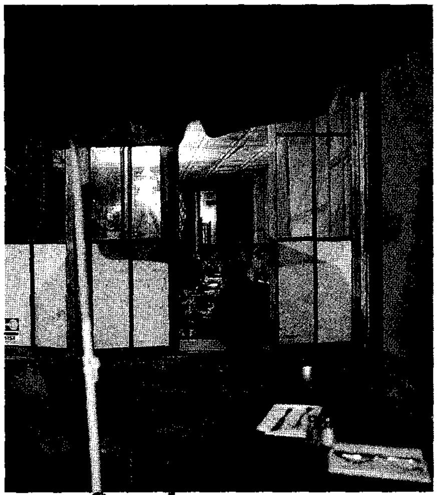
La Mediterranée—A cozy midtown bistro famous for its simple, well-priced peasant food. Try house specials like cold poached salmon, chilled stuffed baby lobster, and baby lamb chops. *947 Second Ave., nr. 50th St. (755-4155). (M) AE, DC.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Mr. K's—After years of wining and dining Washington's politicians and their retinues, Mr. K has spun off an elegant New York branch in the soaring Art Deco environs of the old RCA building. The menu trumpets fresh, seasonal vegetables—a rarity in most Chinese restaurants—and other house specials like the Peking duck, firecracker lobster, and basil-ginger prawns. Jackets preferred. *570 Lexington Ave., at 51st St. (583-1668). (M–E) AE, DC, MC, TM, V.*

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

The Park Restaurant—The plush surroundings in this new hotel-lobby restaurant are much fussier, but no more elegant, than the French-American fare concocted by ex–Lespinasse chef Fabrizzio Salerni. Sample dishes include porcini risotto, yellowfin-tuna tartare in wheat crust, steak-frites, and pan-roasted halibut in crispy rice paper. Piano music performed nightly, and cigar smokers have their own private lounge in which to indulge. *109 E. 56th St. (750-5656). (E) AE, MC, V.*



Peacock Alley—Under talented new chef Laurent Gras, the Waldorf's posh dining room has become reinvigorated. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. *301 Park Ave., in the Waldorf-Astoria (872-4895). (E) AE, CB, DC, DS, MC, V.*

Shinbashi—After nearly a quarter of a century, this elegant Japanese restaurant is still an oasis in the frenzy of midtown. Owner Fumiko Hosoda offers a traditional menu of tempura, sukiyaki, teriyaki, and sushi, plus an array of chef's specialties. *280 Park Ave., at 48th St. (661-3915). (M) AE, CB, DC, MC, V.*

Tatou—Gilded-plaster satyrs, cherubs, jazz onstage, and New American cuisine. Executive chef Neal Myers has a flair with meats and creatively prepared seafood, like pepper-crusted tuna with black bean-and-mango sauce, and crab cakes accompanied by cole slaw rolls. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

43rd–56th Streets, West Side

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Barbetta—This elegant theater-district landmark is still owned, incredibly, by its founding family. The elaborate interior provides a peaceful background for regional specialties like fonduta, rabbit alla Piedmontese, and a variety of wild-game dishes. A $55 spring tasting menu features new fish dishes. The garden is a summertime oasis. *321 W. 46th St. (246-9171). (E) AE, DC, DS, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from five till closing for dinner customers. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. *123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, TM, V.*

Broadway Joe's Steakhouse—Located in a townhouse

Opening

A Bistro Grows in Brooklyn

If Charles Sorel's new Chez Oskar looks like it had been plucked from Montmartre by way of SoHo and dropped onto this increasingly bustling corner of Fort Greene, Brooklyn, there's a good explanation. The Parisian photographer turned restaurateur waited tables at Provence and Raoul's before crossing the river to open his own bistro, complete with tin ceiling, eggs perched on the oak bar, and velvet banquettes. The menu is just as classic, and commendably affordable, with appetizers like escargots, pâté, and salade niçoise running from $5.50 to $8.50, and steak au poivre the costliest entrée at $18.50. (211 De Kalb Avenue, at Adelphi Street; 718-852-6250.)

Photograph by Joe Fornabaio.

on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. *145 W. 55th St. (974-7224). (E) AE, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

Coco Pazzo Teatro—Tucked away alongside the Paramount Hotel, this popular theater-district hangout is equally suited for a drink before the curtain or a leisurely meal after the show. The colorful dining room is a comfortable, informal spot for hearty dishes like Florentine steak with crispy herbed fries, and lobster with saffron pasta. *235 W. 46th St. (827-4222). (M) AE, DC, MC, TM, V.*

Commonwealth Grill & Brewery—This Boston brewery import in Rockefeller Center attracts a riotous after-work crowd for its craft beers. The lunch and dinner menus feature American fare like grilled swordfish over lemon pasta, braised lamb shank, duck breast, and tuna, not to mention the obligatory burger. *35 W. 48th St. (977-2269). (I–M) AE, DC, DS, MC, V.*

Estiatorio Milos—The New York outpost of a Montreal favorite, this stylishly spare Greek restaurant specializes in perfectly fresh seafood, arranged market-style on ice and grilled simply with organic herbs and imported olive oil. The fish selection runs from the familiar—red snapper, pompano—to the more exotic, like loup de mer, Moroccan pageot, and Greek dente. Finish with super-creamy goat's milk yogurt with honey. *125 W. 55th St. (245-7400). (E) AE, DC, MC, V.*

Johnnie's—This small, old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. *135 W. 45th St. (869-5565). (I–M) AE, DC, MC, TM, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops, and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044). (M) AE, CB, DC, DS, MC, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Opening
Pub Date

Winter (at left) and Kevin, the Gaelic siblings behind Chelsea's new Hynes Bros. Cafe and Bar, have broken (partially) with their publican upbringing. Their da, Dessie, ran the Kennedy clan's favorite pub in Dublin. But aside from the bartenders, nothing about this spare, unpretentious barroom is particularly Irish—by design. The brothers shatter the St. Paddy's Day stereotypes with such extra–Blarney Stone attractions as afternoon tea, a D.J. four nights a week, and a menu that lists ahi-tuna wraps and smoked-salmon pizza alongside the inevitable grilled Irish sausage. (219 Ninth Avenue, near 23rd Street; 727-2616.)

Palio—Stylish midtown duplex restaurant, with a famous muraled bar and elegant preparations of Italian dishes like spinach-and-ricotta gnocchi with a vegetable ragout, and artichoke-and-marjoram ravioli in fresh tomato sauce. *151 W. 51st St. (245-4850). (E) AE, DC, DS, MC, V.*

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

SeaGrill—Plush, cozy dining room opens to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, lobster salad with couscous in spicy lobster oil, and pepper-seared tuna steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

Photograph by Safia Fatimi.

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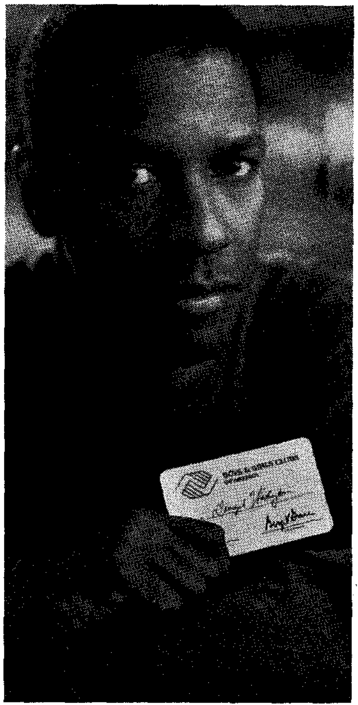

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Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its own snack menu and a super selection of microbrews and tequilas. *950 Eighth Ave., at 56th St. (397-3737). (E) AE, MC, TM, V.*

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu. Tchotchkes can be had at the "general store" souvenir stand, and cigar smokers have their own room in which to exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meatlovers. *121 W. 45th St. (869-4545). (I–M) AE, DC, MC, TM, V.*

Tuscan Square—Pino Luongo's most ambitious project yet, this Rockefeller Center paean to all things Tuscan combines a rustic dining room; a downstairs marketplace complex of salad, sandwich, and pasta bars; and a retail department selling kitchenware, clothing, leather goods, and stationery. Chef Patrick Nuti's Tuscan menu offers such enticing entrées as chicken-and-ricotta meatballs and garganelli with pancetta, puréed leeks, fava beans, and baby peas. *16 W. 51st St. (977-7777). (M–E) AE, DC, MC, V.*

Victor's Cafe 52—A venerable neighborhood haunt with tropical flair. Try the Cuban sandwich or the roast suckling pork. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Café Botanica—This American restaurant in the Essex House hotel is an airy, plant-filled respite from the congestion of Central Park South. Sunday brunch is a neighborhood fixture; at night, sample the chef's renditions of poached tuna Niçoise and rack of lamb. *160 Central Park So. (484-5120). (E) AE, DC, DS, MC, V.*

California Pizza Kitchen—With its 27 varieties of wood-fired pizzas from the open kitchen, CPK has finally arrived in New York City. Of course, those varieties include Thai-chicken and BLT pizzas. There is also a kids' menu. All menu items are under $10. *201 E. 60th St. (755-7773). (I) AE, DC, DS, MC, V.*

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Deniz à la Turk—The focus in this casual East Side Turkish restaurant is on superlatively fresh fish. Nibble on appetizers like red beans in lemon and olive oil; mashed eggplant salad; and mussels stuffed with rice, pine nuts, and currants. The seafood and meat—like lamb chops, Turkish meatballs, and rib-eye steak—are char-grilled and succulent. *400 E. 57th St. (486-2255). (M) AE, DC, MC, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and elegant, this Art Deco dining room in the Essex House on Central Park South also happens to have a very fine kitchen, turning out dishes like pyramid of tuna tartar and grilled tuna, and roasted lobster with vanilla bean and lemon pasta. And the artwork on the walls is by some very high-profile, and surprising, nonprofessionals. Dinner only; jacket required. *155 W. 58th St. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

Pondicherry—Although the entrance is situated directly next to the Paris Theatre, this new restaurant is somewhat sequestered down a flight of stairs. But the serene, comfortable environs are anything but cramped. Filmmaker Ismail Merchant is credited with contributing several recipes to chef Jean-Luc Kieffer's French-Indian menu. Some representative dishes include bouillabaisse, chicken biryani, French-Indian lamb stew, and ginger salmon. *8 W. 58th St. (750-7474). (M) AE, MC, TM, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastiest gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

Object of Desire
Swap Meat

In today's haute haste to marry every foodstuff with wine, it's easy to forget there are some victuals that just don't go. In Heartland Brewery's "Great American Rib Plate"—a carnivore's fantasy of tamarind-cinnamon-spiced buffalo short ribs, lamb spare ribs with ginger soy and black beans, oatmeal-stout-braised beef ribs, and St. Louis dry-rubbed pork ribs—beer has met its messy, meaty match. (1285 Sixth Avenue, at 51st Street; 582-8244.)

Photograph by Dasha Wright Ewing.

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Above 60th Street, East Side

Club Macanudo—This plush, elegant shrine to cigar-smoking also offers, besides an astonishing selection of smokes, a sophisticated variety of edibles. The American menu, listing such offbeat items as warm lobster enchiladas and pork loin with coffee-barbecue sauce, takes inspiration from Latin and Caribbean cuisines. Jackets required. *26 E. 63rd St. (752-8200). (M) AE, DC, MC, V.*

Coco Pazzo—Pino Luongo's Upper East Side temple of Tuscan is a neighborhood spot for a particularly demanding neighborhood. For everyone else, dishes like potato ravioli with sautéed leeks and truffle oil, and breaded pork chop with mizuna salad and red onion—not to mention an award-winning wine list, definitely merit a special trip. Try the jazz brunch. *23 E. 74th St. (794-0205). (E) AE, DC, MC, TM, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, TM, V.*

540 Park @ The Regency Hotel—Named for its address, this American grill at the Regency Hotel has a clubby, comfortable atmosphere. The regional, eclectic menu ranges from seared-tuna spring roll and chicken-fried lobster to barbecued duck and black-bean quesadilla. If the term "power breakfast" didn't originate here, it should have. *540 Park Ave., at 61st St. (339-4050). (M) AE, CB, DC, MC, V.*

JoJo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. Lunch upstairs, overlooking the street, is especially lovely. *160 E. 64th St. (223-5656). (E) AE, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from new chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. *Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *1596 Second Ave., nr. 83rd St. (585-3838). (M–E) AE, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. *1578 First Ave., nr. 82nd St. (861-8608). (E) AE, DC, MC, V.*

Silver Star—Open around the clock for seafood and hearty American fare, including fresh pasta and grilled chicken platters. Spacious surroundings in the recently expanded dining room and sidewalk café. *1238 Second Ave., at 65th St. (249-4250). (I) AE, DC, DS, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Coco Opera—This West Side branch of Pino Luongo's national chain of Tuscan restaurants is perfectly situated for a meal before or after a Lincoln Center performance. House specials include sautéed veal chop with chickpeas and fried sage, and rigatoni with sun-dried tomatoes, capers, black olives, and chili peppers. *58 W. 65th St. (873-3700). (I–M) AE, DC, MC, TM, V.*

La Vela—A comfortable, unpretentious spot for Northern Italian food. Worth sampling are the zuppa di pesce, the risotto, and the wild-mushroom, black-olive, and goat cheese pasta. *373 Amsterdam Ave., nr. 77th St. (877-7818). (I) AE, DC, MC, TM, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The $42.50 dinner prix fixe, available Sunday through Thursday, is a great deal. *222 W. 79th St. (799-0400). (E) AE, DC, MC, V.*

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. *423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V.*

Tavern on the Green—A must for your country cousin. This mazelike collection of dining rooms, each with a view of the park better than the previous one's, is worth cutting the hansom-cab ride short for. *Central Park at 67th St. (873-3200). (E) AE, CB, DC, DS, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) AE, MC, V.*

Lundy Bros.—This restored landmark restaurant serves a wide-ranging menu of fish, pasta, chicken, and steak but specializes in lobster and other varieties of seafood. Don't miss the oyster bar or the reconstructed shore dinner. Sunday brunch buffet available. *1901 Emmons Ave. (718-743-0022). (M) AE, MC, TM, V.*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Water's Edge—Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. *44th Dr. at the East River (718-482-0033). (E) AE, DC, MC, V*

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nightlife

Parker Festival...Maxwell's Redux

Performance

Jazz on a Summer's Day

The East Village's annual Charlie Parker Jazz Festival features salutes to Bird sideman Walter Bishop and singer Paul Robeson. The homages to Parker himself, though, come from Bronx boogaloo master Lou Donaldson and Latin-jazz giant Ray Barretto, who honor the architect of bop in the most fitting way possible. August 30, Tompkins Square Park (see "Concerts").

Photograph by Bob Parent.

Concerts

"Lincoln Center Out-of-Doors"—The institution's third annual fresh-air festival. All festival events marked with an asterisk (*). Through 8/30. *Various locations, Lincoln Center (875-5000). Free.*

Backstreet Boys—The non-thinking-teen's Hanson do their squeaky-clean pop thing. 8/27 and 8/29 at 7:30 P.M. *Continental Arena, East Rutherford, New Jersey. (212-307-7171). $25–$35.*

"Blues Cruise"—A weekly spin through the muddy waters of, uh, New York Harbor. 8/25: Clarence "Gatemouth" Brown. 9/1: The Holmes Brothers. Boat departs at 7 and 9:30 P.M., rain or shine. *Pier 16, South Street Seaport. (630-8888). $25.*

Jimmy Bosch*—In a bill designed to demonstrate the connection between contemporary salsa and old-school Cuban *son,* the New York trombonist leads a nitro-burning big-band. 8/28 at 8 P.M. *Damrosch Park, Lincoln Center. (875-5000). Free.*

"Brazilfest '98: Jobim and Beyond"*—Leila Pinheiro; Patricia Marx; Bebl Gilberto; Carol Saboya; Quintero D'Elas. 8/30 at 8 P.M. *Damrosch Park, Lincoln Center (875-5000). Free.*

"The Charlie Parker Jazz Festival"—Bird would hardly recognize Tompkins Square Park, were he to turn up today. But even if the neighborhood's been cleaned up significantly since in the fifties, when Parker lived on Avenue B, his spirit lingers—at least one day a year. Bronx boogaloo-bopper Lou Donaldson (who's always had a major Parker jones) headlines. With the Etta Jones Quartet; Ray Barretto and the New World Spirit; and the Julius Hemphill Sextet with Marty Ehrlich. Between sets, luminaries like Virginia Fields pay homage to Paul Robeson and longtime Parker drummer Walter Bishop. 8/30 at 2:30 P.M. *Tompkins Square Park, near 7th St. and Ave. A. Free.*

Joe Cocker—The original rock-and-roll fit thrower keeps on keeping on. So who's laughing now, John Belushi? With Marc Cohn. 9/1 at 8 P.M. *Beacon Theatre, 2124 Broadway at 75th St., (307-7171). $35-$50.*

"Dancing on the Plaza"*—8/27: Dance Alloy of Pittsburgh. 8/28: Soweto Street Beat. 8/29 (at 3:30 P.M.): Mr. Lo Tayu. 8/30 (at 4 P.M.): Merian Soto. Weekday shows at 5:30; weekends at 3:30. *Fountain Plaza, Lincoln Center (875-5000). Free.*

Celine Dion—She scored Oscars; she raised the *Titanic* with her north-of-the-border crooning; she's a genuine pop sensation. 8/30 at 8 P.M. *Continental Arena, East Rutherford, New Jersey (212-307-7171). $35–$75.* 8/31 at 7:30 P.M. *Nassau Coliseum, Uniondale, Long Island (212-307-7171). $50–$75.*

Akua Dixon's Quartette Indigo*—Playing the music of the great bassist-composer Charles Mingus, in chamber-music arrangements. 8/25 at 6 P.M. *North Plaza, Lincoln Center (875-5000). Free.*

Earth, Wind & Fire—It's not September yet, but you can bet that Bailey & Co. will bust out the classic named after the incipient month, along with "Reasons" and every other crowd-pleaser. With the Isley Brothers and the O'Jays. 8/30–8/31 at 8 P.M. *Radio City Music Hall, 50th St. at Ave. of the Americas. (307-7171). $42–$77.*

"France Afrique"*—With Zap Mama's Sally Nyolo; Gwana Diffusion. 8/25 at 8 P.M. *Damrosch Park, Lincoln Center (875-5000). Free.*

Gipsy Kings—Practically speaking, this furiously strumming internationalist outfit has one song: "Bamboleo," the ubiquitous hit that can be heard in restaurants the world over, every night of the week. Still, they're in town, ostensibly, to plug a new album, *Cantos de Amor.* 8/27–8/28 at 8 P.M. *Radio City Music Hall, Sixth Ave. at 50th St. (307-7171). $37–$77.*

"Jazz on the Plaza"*—8/26: "Tribute to Loonis McGlohon." With Gene Betonici, Mike Campbell, Jay Leonhart, Marian McPartland, and others. Shows at 6:30 P.M. *North Plaza, Lincoln Center (875-5000). Free.*

Kimson Plaut & Friends—With Johnny Pacheco con los Soneros. 9/1 at 6 P.M. *Wagner Park, Battery Park City. (945-0505). Free*

Brian McKnight—With Tommy Davidson and Kelly Price. 8/26 at 8 P.M. *Radio City Music Hall, 50th St. at Ave. of the Americas. (307-7171). $32–$52.*

Mingus Big Band*—Out of their usual subterranean-club environs for the night, these tireless proselytizers bring the post-Ellington big-band word uptown. 8/29 at 8 P.M. *Damrosch Park, Lincoln Center (875-5000). Free.*

"Motown Magic"—It might be a nostalgia bill, but it's a first-rate one: the Temptations, the Four Tops, the Supremes (*sans* Diana Ross), and Little Anthony & the Original Imperials. 8/30 at 7:30 P.M. *Jones Beach Amphitheatre, Wantagh, Long Island (212-307-7171). $15–$42.*

Savage Garden—This eighties-happy Aussie duo took its name, inexplicably, from the vampire world in Anne Rice novels, took the title of its big hit ("Truly, Madly, Deeply") from a movie, and borrowed some lyrics for the same from the Kinks. On the other hand, the band members display a unique fondness for the dweebily funky sonics of countrymen INXS. 8/25 at 8 P.M. *Beacon Theatre, 2124 Broadway. at 75th St., (496-7070). $25–$35.*

Nina Simone—One of the greatest singer-pianists, ever, Simone has an incredibly distinctive voice—alternately earthily soulful and calculatedly operatic. She hasn't played the New York area in years, so go see her while you can. 8/30 at 3 P.M. *Prudential Hall, New Jersey Performing Arts Center, Newark (888-GO-NJPAC). $25–$54.*

"Smooth Jazz Cruise"—A weekly trawl leaving from the Seaport. 8/27: Down to the Bone. Boat departs at 7 and 9:30 P.M., rain or shine. *Pier 16, South Street Seaport (630-8888). $30.*

"Warm Up" Performance Series—At the greatest white-trash beach party in history—with excellent music (bluegrass, electronica, and everything in between), beer aplenty, even an aboveground pool—hipster twentysomethings chill out in the front yard of the best contemporary-art museum in the city. Shows start at 4 P.M. 8/29: Dimitri From Paris; Bob Sinclair & Yellow; Kings of Tomorrow. *P.S. 1 Contemporary Art Center, 22-25 Jackson Ave. at 46th St., Long Island City (718-784-2084). $5 suggested contribution.*

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Clubland

Acme Underground—Once a skanky afterthought beneath a Cajun eatery, this intimate club has been overhauled, cleaned up, and become the unlikely venue of choice for big-name rockers and legitimate up-and-comers alike. 8/26: Mono Puff. *9 Great Jones St., downstairs (420-1934). $.*

Arlene Grocery—The Lower East Side's newish, hippish, and appealingly inexpensive (okay, free) rock and folk venue. 8/26: Star City. 8/27: Fontaine. 8/28: Geraniums. 8/29: Lotion; Cardinal Woolsey. 8/30: Mono Brow. *95 Stanton St. (358-1633)*. *$*.

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 8/26: Southern twins with a lot of fancy production and a movie-star-worthy publicity machine, Evan and Jaron Lowenstein—that's just "Evan and Jaron" when they're on stage—bring their cheekily named "We've Never Heard of You Either" tour to town. 8/27: Dave Mason & Jim Capaldi. 8/28: Gerald Bair; Burlap to Cashmere; Douglas September. 8/29: Berry Oakley Jr.; Waylon Krieger; Duane Betts. *15 W. 4th St. (228-7880)*.

Bowery Ballroom—The Mercury Lounge's roomy new Lower East Side outpost, where up-and-comers can hone their big-room chops. 8/25: Shonen Knife; Michael Shelley. 8/27: Dishwalla; Jack Drag. *6 Delancey St. (533-2111)*.

Brownies—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. 8/25: A Don Piper Situation. 8/26: Automat. 8/27: Last of the Juanitas. *169 Ave. A, at 11th St. (420-8392)*. *$*.

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. Every Sunday in August at 9 P.M.: Open Blues Jam. 8/25: Sheena & the Swampdogs. 8/26: No Name James. 8/27: Hubert Sumlin. 8/28: George Jr. & the Coolerators. 8/29: Johnny Allen. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755)*. *$*.

The Cooler—The meatpacking district's subterranean, steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. A sleekly refurbished meat locker with black light, moody atmosphere, and a Patti Smith photo. 8/27: "360." 8/28: Legato Grace; Life in a Blender. 8/29: Bardo Pond; Pan•American; Calla; Justin Chearno. 8/31: Charles Gayle & Rudolph Grey; Autobody; Donald Miller. *416 W. 14th St. (229-0785)*.

Elbow Room—Probably the best club on Bleecker Street (admittedly, not much of an endorsement), this cavernous hall is home to all manner of rock, funk, and folk. Wednesday nights, the downtown elite take the stage for wacky, let-it-all-hang-out karaoke (does Bijou Philips frolicking knickerless through "Raindrops Keep Falling on My Head" sound racy enough?). *144 Bleecker St. (979-6973)*.

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling bassist with a freshness and authority rarely seen in jazz today. 8/26: Melvin Van Peebles. 8/31: Jackie Beat. *Time Cafe, 380 Lafayette St. (533-2680)*.

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 8/26: Cracker; Garrison Starr; Lionfish. *17 Irving Pl. (777-6800)*.

Knitting Factory—The ever-expanding Disneyland of downtown music, with three floors, four stages, four microbrew-bearing bars, and some of the biggest names in now music. 8/25: New Orleans Klezmer All Stars. 8/26: King Missile III. *74 Leonard St., bet. Broadway and Church St. (219-3055)*.

Maxwell's—After a couple of years' dormancy, New Jersey's (and perhaps the tri-state area's) finest rock club is back with a vengeance. 8/28: American Standard. 8/29: Spring Heeled Jack; the Pilfers. *1039 Washington St., Hoboken, N.J. (201-798-4064)*.

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more au courant time slots of MTV. 8/25–8/26: Dave Mason & Jim Capaldi. 8/27: Varnaline. 8/28: Poolesville; Maggie, Pierce & E.J. 8/29: The Silos; Kate Jacobs. 8/30: Scout; Daniel Harnett. 8/31: Drazy Hoops. 9/1: Plastic Army. *217 E. Houston St. (260-4700)*.

Rodeo Bar—A surprisingly untacky honky-tonk in Kips Bay—with gas-station signs, mounted longhorns, and peanuts in the shells. Its urban rockabillies tend to be pierced and dyed, and its stage occasionally hosts greats like Austin legend Ronnie Dawson, Joe Ely, and Otis Blackwell, all past visitors. 8/26: Lucky Strikes. 8/27: Reach Around Rodeo Clowns. 8/28: Hugh Pool. *375 Third Ave. at 27th St. (683-6500)*.

S.O.B.'s—The city's premier world-music, reggae, and soul-jazz venue, presenting acts that could fill stadia back home and local talent that might one day do the same here. Most nights, sets at 10 and midnight. 8/19: Jesse Cook; Dr. Didg. 8/25: Dennis Brown. 8/26: Vinx. 8/27: ULU & the Miracle Orchestra; Lettuce. 8/28: Kellie Sae; Katreese Barnes; David Rudder & Charlie's Roots. 8/29: Juliana Aquino. 8/30: Black Eyed Peas. 8/31: Jimmy Bosch. *204 Varick St. (243-4940)*.

Speeed—One of the last Manhattan "megaclubs," Speeed features three floors of dancing, a V.V.I.P. room (for those occasions when plain V.I.P. just won't cut it), and a swanky roof-deck. Now if they could just dig up a club kid or two . . . *20 W. 39th St. (719-9867)*.

Performance

Mingus Dynasty

Akua Dixon's Quartette Indigo helps close out Lincoln Center Out-of-Doors with a set of chamber-music arrangements of the great Charles Mingus's sprawling jazz compositions. August 29, North Plaza, Lincoln Center (see "Concerts").

Photograph courtesy of Lincoln Center for the Performing Arts.

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. Avoid the neck-craning mid-stage column by arriving early. 8/25: Sonia Dada; The Why Store. 8/27: The Connells; Pernice Brothers. 8/28: Taj Mahal; Corey Harris; Alten Youngblood Hart. 8/29: Splinter Group featuring Peter Green; Savoy Brown. *51 W. 21st St. (727-7788)*.

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. Monday is the long-running drum-and-bass extravaganza "Konkrete Jungle." 8/26: Evan & Jaron. 8/27: Big Rude Jake. 8/28: Disco Biscuits. 8/29: Inasense; Smokin' Grass. *161 Hudson St. (966-5244)* *$*.

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Tuesdays in August, Charli Persip & Supersound. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. Sets at 9 and 11 P.M. $10–$30 cover; $10 minimum. 8/26–8/29: Mark Whitfield Quartet. *315 W. 44th St. (581-3080)*.

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30 P.M. 8/25–8/30: Chuck Mangione & His "Feels So Good" Band. *131 W. 3rd St. (475-8592)*.

Cajun—A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. *129 Eighth Ave., at 16th St. (691-6174)*.

Dharma—An elegant little gem of a club, serving sounds from funky bop to "out" experimentalism on the historic shopping thoroughfare—just don't pay retail. Tuesdays in August feature Dave Fiuczynski. Swing nights continue on August 5 with Jet Set Six. 8/26: Roy Campbell and William Parker. 8/28–8/29: Reuben Wilson. Sets at 7 P.M. and 10 P.M. *174 Orchard St., bet. Houston and Stanton. (780-0313)*.

Iridium—In the cozy basement across from Lincoln center, you'll find some of the finest chow in jazzland, plus formidable jazz comers and the occasional legend. Thoughtful table-placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. 8/25–8/30: Chico Hamilton Quintet. Sets at 8:30 and 10:30, Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121)*.

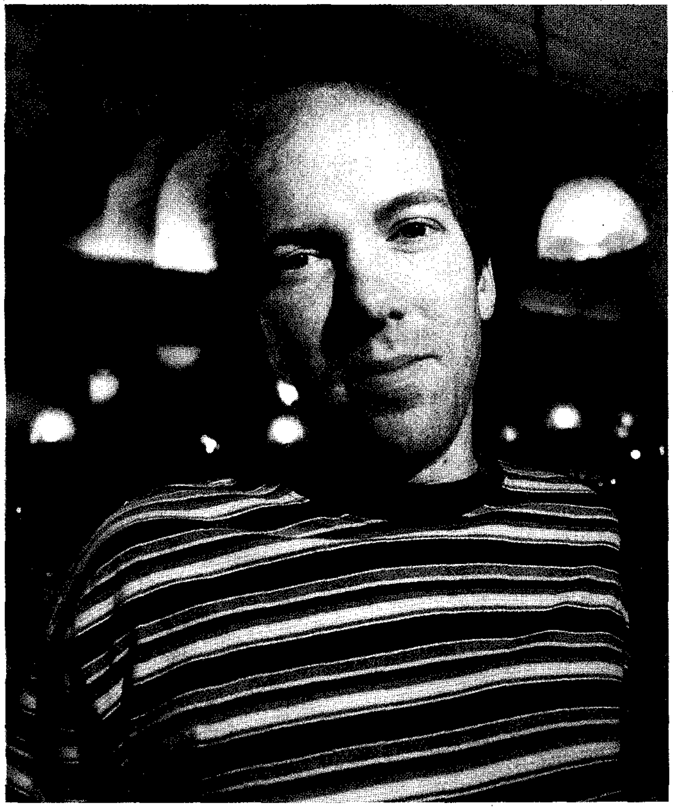
Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10 P.M. *183 W. 10th St. (929-7565)*. *$*.

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, this alcohol-free sub-Delancey hole-in-the-wall's got its sights set on the Knitting Factory demographic. (So far, indications are good: A recent night was so packed, even local luminary John Lurie got turned away at the door.) All summer, John Zorn brings in assorted players to make the scene. 8/26: Andrea Parkins/Jim Black Duo. 8/27: Naftule's Dream. 8/28 Norman Yamada. 8/29 Billy Martin/Calvin Weston Duo.

Scenes

Maxwell's Silver Planner

The U.N. may be having a devil of a time getting the germ-fermentation tanks out of Iraq, but in Hoboken, a set of equally loathsome vats has been successfully eradicated. The shiny copper beer-brewing equipment that stood in the window of Maxwell's for just over a year didn't, of course, threaten lives; but it did seem to signify the demise of one of the most vibrant and creative music scenes in the area. After eighteen years as an intimate spawning ground for local acts like the Feelies, Yo La Tengo, and the dB's—and a favorite low-key stop for touring bands en route to and from much larger venues across the Hudson—Maxwell's was bought out in 1995 by a businessman with big plans. So it was in with the brewery, out with Todd Abramson, the longtime booker who'd largely created the club's identity. Maxwell's stumbled along after Abramson's New Year's, 1997, departure—offering the occasional decent live act to accompany its decent home brew. The new owner, says Abramson, "was trying to appeal to too many kinds of people. So naturally he failed to appeal to anyone." The club succumbed in April, and Abramson, along with Hoboken fixture Dave Post and Sonic Youth drummer Steve Shelley (also a Hobokenite), quickly moved to buy the old haunt and restore it to its former glory, with a new lounge out front and a new sound system in the performance space. Post-punk legends Fugazi helped inaugurate the new-old Maxwell's at the end of last month, and were followed in short order by Elliott Smith, ? and the Mysterians, and Home; coming weeks see sets by the Flat Duo Jets, the Spinanes, and Yo La Tengo. Now that the situation in New Jersey is under control, perhaps Abramson would like to loan his expertise to the UNSCOM inspection team in Baghdad. ETHAN SMITH



107 Norfolk St. (358-7503). $.

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 8/25–8/30: Fred Hersch Trio. Sets at 9:30 and 11:30 P.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Wilson's Bar & Grill—The Upper West Side's finest jazz- and torch-singer bar. Wednesdays and Fridays: The Stingers. Thursdays: Eric. Saturdays: The Judy Barnett Quartet. Sundays: Jazz brunch with Gerard Carelli. *201 W. 79th St. (769-0100).*

Zinno—Recently renovated, this pretty Italian restaurant has moved its stage into the large dining room—affording good sight lines from most of the tables (though largely obscuring the view from the bar), and shifting the place's feel from restaurant-with-jazz to jazz-club-with-dining. Every Monday in August: Emme Kemp. 8/25–8/29: John Bunch, Bucky Azzarelli, and Jay Leonhart. Shows Mon.–Sat. at 8 P.M. *126 W. 13th St. (924-5182).*

Comedy

Carolines Comedy Club—In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. 8/18: "Sketch-Off Sketch Comedy." 8/26: Hedda Lettuce in "Fresh Fruit." 8/27–8/30: VH1 'droid John Fugelsang lets his hair down. *1626 Broadway, bet. 49th and 50th Sts. (757-4100). $12.50–$18.50, two-drink minimum.*

Catch a Rising Star—Chelsea's high-class variety showplace offer's sketch and alternative comedy, theater, and music—all in a theater vaguely reminiscent of the old *Late Night With David Letterman* set. 8/27: Jack Mittleman. Shows Tues. at 8:30 P.M.; Wed. and Thurs. at 9 P.M.; Fri. and Sat. at 9 and 11 P.M. *253 W. 28th St., (244-3005).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11 P.M.; Sat. at 8:30 P.M., 10:15 P.M., and 12 A.M.; and Sun–Thurs. at 9 P.M. 8/24–8/30: Louie CK; Dave Attell; Macio; Mitch Hedberg; Jim Norton; Tim Young; Wanda Sykes-Hall. *117 MacDougal St. (254-3480).*

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. *1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 8/24–8/30: Justin McKinney, Nancy Redman, Jim Norton, Vic Di Betteto, Richie Byrne. Fri. at 9 and 11:15 P.M.; Sat. at 8 P.M., 10:30 P.M., and 12:30 A.M.; Sun.–Thurs., continuous from 8:45 P.M. Cover is $15 Fri. and Sat.; $12.50 on weeknights; no minimum. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and palatial comedy spot in the Flatiron district. Sun.–Thurs. at 8:30 P.M.; Fri. at 9 and 11P.M. and Sat. at 8:30 and 10:30 P.M. Cover is $12 Fri. and Sat., $8 on weeknights. Two-drink minimum. 8/20, 8/27: "Stanley." 8/28–8/29: Rich Voss; DC Benny; Jim Gaffigan. *34 W. 22nd St. (367-9000).*

Luna Lounge—At Monday night's "Eating It," members of *The State* and *Saturday Night Live* turn up regularly, as does Janeane Garofalo. Expect lots of personal monologues, of a post–Spalding Gray variety, plus the odd freak in dime-store costumes and glitter-encrusted wings performing numbers from the Krofft Superstars show. Some of it is successful, some is not, but none of it is Jay Leno warmed over. $5 cover. *171 Ludlow St. (260-2323).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Cover is $7–$12. Shows: Sun.–Thurs. at 7 and 9; Fri.–Sat. at 7, 9, and 11:30 P.M. 8/14–8/15: Elon Gold; Tom Rhodes; Al Ducharme; Gregg Fitzsimmons. 8/21, 8/22: Rich Ceisler; Tom Papa; Todd Barry; Wali Collins. *236 W. 78th St. (595-0850).*

Cabaret

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. *13 E. 12th St. (741-9105).*

Bemelmans Bar—$10 music charge; no minimum. Through 9/10: Peter Mintun. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Every Tuesday and Thursday in August: Bevin Kaye in "Bitch Buffet." $10–$15 cover, two-drink minimum. *343 W. 46th St. (757-0788). $.*

Eighty-Eight's—A West Village venue whose unassuming façade conceals a top-notch little theater within. $15, with a two-drink minimum. 8/25: Barbara Brussell. 8/27: Barbara Fasano. Show starts at 8 P.M. 8/28: Ruby Rims' "Le Drag Hot." Shows start at 8:30 P.M.Show starts at 8 P.M. *228 W. 10th St. (924-0088).*

Sardi's—Fridays, John Malino's combo plays jazz standards (no cover). $12 minimum. *234 W. 44th St. (221-8444).*

Bars

Chez Es Saada—A subterranean orientalist fantasia, replete with fountains, Egyptian pop on the sound system, and exotic drinks with unpronounceable names. Don't be misled by the lack of street-level signage, though: Chez Es Saada is no trendoid-free oasis, and on weekends the bouncers give entry preference to Euro-partyers. *42 E. 1st St. (777-5617).*

Photograph by Seth Kushner.

in concert

Dance at Fringe NYC

Classical Music

Tuesday, August 25

Jane Coop, Piano—Performs works by Beethoven, Ravel, and Chopin as part of the Lincoln Center Out-of-Doors Festival. *North Plaza, Lincoln Center (875-5108), at 6:30; free.*

Wednesday, August 26

Juilliard Artists in Concert—Soprano Kishna Davis, baritone Eric Greene, and keyboardist Karen Schwartz perform. *Stuyvesant Park, Livingston Place bet. 15th and 17th Sts. (799-5000, ext. 313), at 12:30; free.*

Thursday, August 27

Locrian Chamber Players—Perform selections from Philip Glass's *Hydrogen Jukebox*, Ricky Ian Gordon's *Ring-a-Ding-Ding*, John Corigliano's *Voyage*, and works by Clement Reid, John Kreckler, and others. *Riverside Church, 91 Claremont Ave., at 120th St. (718-458-4864), at 8; free.*

"Blue" Gene Tyranny—Performs original works commissioned for the Lincoln Center Out-of-Doors Festival. *North Plaza, Lincoln Center (875-5108), at 6:30; free.*

Bargemusic—Performances of Martinu's Madrigals for Violin and Viola, Mozart's Quintet in D Major for Strings, and Mendelssohn's Quintet in A Major for Strings. Featuring violinists Ida Levin and Nicholas Kitchen, violists Toby Hoffman and Cynthia Phelps, and cellist Ronald Thomas. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-802-1827), at 7:30; $15–$25.*

Friday, August 28

Summergarden—The Flux Quartet—violinists Tom Chiu and Cornelius Dufallo, violist Kenji Bunch, and cellist Darrett Adkins—performs works by Ursula Mamlok, Ornette Coleman, Philip Glass, Joan Tower, and John Zorn. *Museum of Modern Art, 14 W. 54th St. (708-9400), at 8:30; free.*

Bargemusic—The Apollo Trio—pianist Marija Stroke, violinist Curtis Macomber, and cellist Caroline Dale—performs Debussy's Trio in G Major, Beethoven's Trio in D Major, and Dvořák's Trio in F Minor. *Fulton Ferry Landing, under the Brooklyn Bridge, Brooklyn (718-802-1827), at 7:30; $15–$25.*

Saturday, August 29

Summergarden—See 8/28.

Sunday, August 30

St. Bartholomew's Choir—Performs Schubert's Mass in G, with members of the Fairfield Orchestra. *St. Bartholomew's Church, Park Ave. and 51st St. (378-0200), at 11 A.M.; free.*

Eugenia Léon—The Mexican superstar performs at the Lincoln Center Out-of-Doors Festival's closing night. *North Plaza, Lincoln Center (875-5108), at 6; free.*

Bargemusic—See 8/27, at 4.

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Previews McMelodies

Loonis McGlohon and Marian McPartland (pictured), both talented pianist-composers who have hosted acclaimed jazz radio series—McGlohon was even a guest on McPartland's NPR program, "Piano Jazz"—now have something else in common. On Wednesday, both will be performing on Lincoln Center's North Plaza for the Out-of-Doors Festival's musical tribute to Loonis McGlohon, with guest performers Marlene Verplanck, Carrie Smith, and others. McPartland was herself the guest of honor earlier this year at a concert celebrating her 80th birthday, proving that the ability to swing is an ageless thing.

Photograph by B. Bordnick.

Jazz

Wednesday, August 26

Loonis McGlohon Celebration—Marian McPartland, Carrie Smith, Marlene Verplanck, and others perform McGlohon's songs and other works commissioned for the Lincoln Center Out-of-Doors Festival. *North Plaza, Lincoln Center (875-5108), at 6:15; free.*

Saturday, August 29

Quartet Indigo—Akua Dixon's string quartet plays new arrangements of Charles Mingus works. *North Plaza, Lincoln Center (875-5108), at 6; free.*

Mingus Big Band—The fourteen-piece orchestra plays Mingus favorites. *North Plaza, Lincoln Center (875-5108), at 8; free.*

Dance

Mark Dendy Dance and Theater—Dendy's company of "actors, drag queens, and kick-ass dancers" performs *Dream Analysis*, a gay coming-of-age comedy, featuring new musical numbers, including a solo by Rudolph Nijinsky. Among the new cast members are David Drake and Bobby Pearce. *Dance Theater Workshop, Bessie Schönberg Theater, 219 W. 19th St. (924-0077), 8/27–8/29 at 8 and 8/30 at 3; $15–$20.*

New York International Fringe Festival—The experimental theater, dance, and performance-art festival returns for its second year. Dance performances include "Ben Munisteri's Late Night Sugar Flight," 8/25 at 10:30, 8/26 at 7:45, and 8/29 at 10; "Victory Garden," a program of works by the Open 24 Hours Dance Company set to the music of Dan Siegler, 8/26 at 9:30, 8/28 at 3:45, 8/29 at 7, and 8/30 at 2; "Backyard Stories," by choreographers Yasmeen Godder and Marija Krolica, 8/26 at 11, 8/27 at 4:15, 8/28 at 7, and 8/30 at 5:15; "Thrusting Through," a dance-and-live-music performance by Michelle Lee Adams and Christopher North Renquist, 8/25 at 9, 8/27 at 6, and 8/28 at 8:30; *Goddesses*, an improvisatory dance piece by Makiko with harpist Mia Theodoratus, 8/25 at 7:30, 8/28 at 10, and 8/29 at 12:45; and *Keeper*, choreographed by Jordana Toback with live music by the band Beekeeper, 8/27 at 7:30, 8/29 at 8:45, and 8/30 at 12:45 and 6:30. *University Settlement, 184 Eldridge St. (888-307-0229); $11.*

the mix

U.S. Open...The Battle of Brooklyn

Radio Highlights

City Folk—8/26: Chuck Berry. 8/27: John Martyn. WFUV, 90.7 FM.

Selected Shorts—8/29 at 8 P.M. and 8/30 at 1 P.M.: "Ah Love! Ah Me!," by Max Steele, read by Jon Cryer; "We Are Nighttime Travelers," by Ethan Canin, read by Harold Gould. WNYC, 820 AM.

Mountain Stage—8/28 at 2 P.M.: Live performances by Elvis Costello, Leroy Parnell, Kathy Mattea, Steve Earle, Nashville Bluegrass Band, and Kevin Welch. WFUV, 90.7 FM.

Casper Citron—Saturdays at 10 P.M. 8/29: Dr. Sandra Belmont, director of the Laser Vision Correction Center at New York Hospital, joins Dr. Ken Moadel of Manhattan Eye, Ear, and Throat Hospital in a discussion of the new FDA approval of refractive surgery; Roger Abrams, dean of Rutgers Law School and major-league-baseball salary arbitrator, on the legal processes that allow the sport to continue to exist as a monopoly; Peter Osnos, chairman of the Selection Committee for Human Rights Watch, on the annual Hellman/Hammett grants for writers who have been jailed, tortured, or exiled because of their work. WOR, 710 AM.

Max Schmid's Golden Age of Radio—Sundays at 7:30 P.M. 8/30: "The Count of Monte Cristo," from Orson Welles's classic "Mercury Theatre on the Air." WBAI, 99.5 FM.

The Infinite Mind—Sundays at 3 P.M. 8/30: Bearded guru Dr. Andrew Weil and John Hockenberry discuss optimal eating for a healthy brain. WNYC, 820 AM.

The Lewis Burke Frumkes Show—Sundays at 9:30 A.M., 8 P.M, and 8:30 P.M. 8/30: Wally Lamb, author of *I Know This Much Is True.* WPAT, 930 AM.

The Written Word

Storytelling in the Galleries—8/29 at 4 P.M.: Musician Jody Kruskal brings New York–born Alfred Henri Maurer's painting *Carousel* to life in a story. Brooklyn Museum of Art, 200 Eastern Parkway (718-638-5000); $4–$6.

Lynne Tillman and Jane DeLynn—8/26 at 6 P.M.: Reading in Union Square Park (253-0810); free.

James Brady—8/25 at 7 P.M.: Reading from *Gin Lane: A Novel of Southampton.* Barnes & Noble, 1972 Broadway, at 66th St. (595-6859); free.

Jonathan Ames—8/26 at 7 P.M.: Reading from his new book, *The Extra Man.* A Different Light, 151 W. 19th St. (989-4850).

Lectures and Panels

Chinese Health & Diet Menu—8/29 at 10 A.M. and 2 P.M.: Learn to make your favorite healthier take-out dishes at home from a master chef. The Chinatown Cooking School, 70 Mulberry St. (718-468-4586); $35.

Davy Jones—8/25 at 6:30 P.M.: The Monkee discusses his life and career as a pop star. The Radisson Empire Hotel, 44 W. 63rd St. (655-0077); $27–$38.

Events

The Battle of Brooklyn—8/29 & 8/30: A reenactment of George Washington's evacuation in 1776 and a memorial ceremony for veterans of the battle. On Saturday, boats and reenactors will leave from the foot of Fulton St.; the time depends on the tides, but 9:30 A.M. is the earliest. Sunday's ceremonies take place at Battle Hill in Green-Wood Cemetery, Long Island. Call 726-8062 for further information.

A Festival of Birds—8/27 at 6 P.M.: To honor the birthday of Charlie "Bird" Parker, an all-night celebration in the garden with music, art, poetry, and chicken wings. 285 E. 3rd St. (674-3778); $10.

Disco on the Plaza—8/27 at 6 P.M.: Dance outdoors beneath the stars in Central Park, and take advantage of free disco lessons. The Harlem Meer, 110th St. and Fifth Ave. (860-1370); free.

Warm Up—8/29 at 4 P.M.: P.S. 1 Contemporary Art Center's summer D.J. performance series, with everything from punk-inflected bluegrass to hip-hop electronica, all in a playful "leisure park" art installation by the Austrian group Gelatin. 22-25 Jackson Ave., at 46th St., Long Island City (718-784-2084); suggested donation $5.

Hudson River Festival—Through 9/1: A celebration with dance, music, theater, film screenings, and art in Battery Park. Performers include the Paul Taylor Dance Company, Elliot Feld's Ballet Tech, the Morgan Scott Ballet Company, and the Tommy Dorsey and Duke Ellington orchestras. Call 945-

The Ticket
Grande Dame Slam

If Pete Sampras overcomes the field and wins the upcoming 1998 U.S. Open, he will have five Open titles and twelve career Grand Slam titles, the former tying him with Jimmy Connors for the record, the latter with Roy Emerson. Sampras, in other words, stands poised to make history. So how come all anyone can talk about is the women's game? Maybe because the women's game is the place to find tennis the way it was played by men in the eighties, back when Connors and McEnroe made every center court their personal romper room. In tennis today the gentler sex has been anything but, achieving a level of competition never before seen thanks to an infusion of tough-chick teenagers like the Williams sisters, Venus and Serena, the Russian Anna Kournikova, the American Lindsay Davenport, and, of course, Swiss headband-junkie Martina Hingis: five players so young their combined ages don't even add up to 90. Women's tennis now has more obstreperous adolescents than *West Side Story*, and they've made tour vets like Jana Novotna (29), Arantxa Sanchez Vicario (26), Steffi Graf (29), and Monica Seles (24) become more ornery and aggressive, because no woman under 30 likes to feel like a doddering grande dame. It's the women now who yell at umpires and slam balls at each other. One of the odd highlights of the '97 Open was the infamous changeover collision between Venus Williams and Irina Spirlea during their semifinal match—the incident has become something of a symbol of the women's game and will surely be revisited ad nauseam in slo-mo during this year's telecast. But the women haven't just gotten badder, they've gotten better. So much so that Billie Jean King was recently moved to declare that women's tennis was "in the best shape in its history, without question." Watching Sampras attempt to make himself a legend while defending champ Rafter and the rest try to thwart him will be entertaining, but more thrilling will be the wunderkind battles and down-and-dirty tennis on the women's side that may just make the men's Sunday final seem anticlimactic.

BRIAN FARNHAM

Photograph by Clive Brunskill/Allsport.

0505 for additional information; free.

Tours

SoHo Then And Now: How Art Captured a Community—8/30 at 1 P.M.: A tour of the area that has been home to freed slaves, retail and wholesale companies, cast-iron architecture, and, of course, artists. Meet at the Puck Building, southeast corner of Houston and Lafayette Sts. (242-5762); $12.

Brooklyn Bridge to Brooklyn Heights at Twilight—8/27 at 6:30 P.M.: A walk across the bridge and through the city's first suburb, focusing on the history, architecture, and people of this unique area. Stops include Plymouth Church and Walt Whitman's childhood home. Meet at the front steps of City Hall. Call 439-1090 for more information; $10.

Long Island City Art Loop—8/30 at 10 A.M.: Local artist Wendy Lehman leads a tour of the Isamu Noguchi Garden Museum's twelve galleries and 24,000-square-foot outdoor sculpture garden. The museum houses more than 250 wood, stone, metal, and paper sculptures, as well as stage sets designed for Martha Graham. After a picnic at the Socrates Sculpture Park, the tour continues to P.S. 1. (996-1100); $65 includes transportation; bring lunch.

Gramercy Park and Union Square—8/29 at 1 P.M.: Explore the still-elegant enclave that was home to (among others) Stanford White, Elsie de Wolfe, and O. Henry, and explore the tumultuous history of Union Square. Meet at the George Washington Statue on the 14th St. side of Union Square. (439-1090); $10.

SoHo and NoLiTa at Twilight—8/29 at 1 P.M.: Explore this neighborhood collection of cast-iron buildings built during the second half of the nineteenth century, when the heart of New York City moved uptown. Meet at the southeast corner of Spring and Lafayette Sts. (439-1090); $10.

The Jewish Lower East Side—8/26 at 1 P.M.: A tour of 150 years of Jewish settlement in the area. Stops include B'nai B'rith and the *Jewish Daily Forward* Building. Meet at the southeast corner of Essex and Delancey Sts. (439-1090); $10.

East Village—8/30 at 2 P.M: Investigate the history of one of New York's most colorful areas. Meet at Astor Place in front of the subway kiosk (969-8262); $10.

Walks in Old Chelsea—8/29 at 2 P.M: A journey through the legends and lore of this ever-changing neighborhood. Meet in front of the Flatiron Building at the intersection of Broadway, Fifth Ave., and W. 23rd St. (969-8262); $10.

Greenwich Village—8/29 at 2 P.M.: Investigate the history and architecture of the neighborhood home to artists, writers, and radicals such as Aaron Burr, Edith Wharton, e.e. cummings, and others. Meet at the Washington Square Arch. (969-8262); $10.

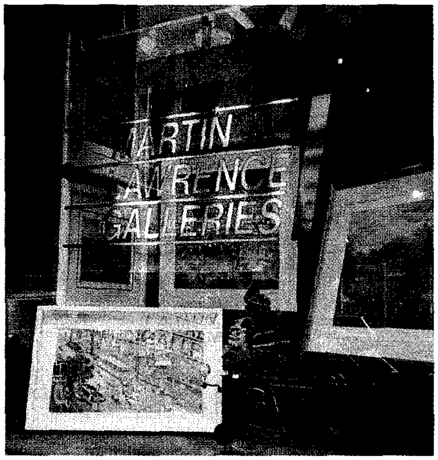
Hell's Kitchen Hike—8/30 at 2: A tour of the midtown West Side area which will stop at Worldwide Plaza, St. Malachy's Church, and the Actors' Studio. Call 265-2663 for reservations and meeting place; $5.

The Garment Center—8/25 at 2: Explore New York City's first landmarked district and its more than 600 structures built before the Civil War. Meet at the Clark St. IRT by the St. George Hotel, bet. Clark and Henry Sts. (969-8262); $10.

Princess Diana's New York—8/29 and 8/30 at 2:30 P.M.: Commemorating the first anniversary of her death, a historical biography tour of the sites visited by the celebrated princess. Call 465-3331 for further information and meeting place; $12.

Happening **Manhattan historian Joyce Gold offers an exploration of SoHo beyond Banana Republic. Her tour traces the takeover of the onetime freed-slave community and artist mecca by clothes, cosmetics, and, of course, tourists. Starts at the Puck Building on August 30 at 1 P.M.**

160 · VESUVIO BAKERY · 160
BREAD BISCUITS
VESUVIO BAKERY



Photographs by Joyce Gold.

The Wealth and History of Sutton Place—8/29 and 8/30 at 12:15 P.M.: Discover how this exclusive area developed from an industrial wasteland to a haven for the well-to-do. Stops include the homes of J. D. Salinger, Marilyn Monroe, Eleanor Roosevelt, and Montgomery Clift. Call 465-3331 for further information and meeting place; $12.

The Insider's Hour—Ongoing: To make the cultural wonders of New York City more accessible and easier to enjoy, institutions like the New York Botanical Garden, Lincoln Center, the Bronx Zoo, the Guggenheim, and dozens more offer these guided tours. Call 800-915-9931 for more information; free with admission.

Celebrities of New York—Saturdays and Sundays at 10:30 A.M. on the West Side, and 2 P.M. on the East Side: Discover the homes of the stars and the countless cinematic sites of the city. Call 683-4133 for more information and meeting places; $15.

Foods of New York—A tour of the restaurants and specialty food shops of Greenwich Village and SoHo. Call 732-636-4650 for additional information and dates; $20.

Behind the Scenes at the Waldorf-Astoria—Every Wednesday and Sunday at 9 A.M.: Discover the history and architecture of New York's Art Deco landmark hotel, where Guy Lombardo celebrated New Year's in style and Cole Porter wrote his tunes. Call 872-4790 for further information; $25.

Exhibitions

"Seinfeld's Diner"—Through 8/1/99: The set of the famous diner frequented by Jerry, Kramer, Elaine, and George will be on display along with props and costumes. The American Museum of the Moving Image, 35th Ave. at 36th St., Astoria (718-784-0077); $4.50–$8.50.

"Las Twines"—Through 9/19: A media installation about twin girls by Pepon Osorio. Osorio will be on hand to discuss the work, which will be shown in a storefront in the Hunts Point section of the South Bronx. 858 Southern Blvd. (718-588-1936); free.

"Murray Cukier: By Land and Sea"—Through 12/31: An exhibition of model ships and airplanes at the South Street Seaport Museum's Port Life Gallery, 209 Water St. (748-8600); museum admission is $3–$6.

Rodin at Rockefeller Center—Through 8/31: A public exhibit of eight masterpieces, including *The Thinker.* Channel Gardens, bet. Fifth Ave. and Rockefeller Plaza, at 50th St. (632-3975); free.

"Proudly We Served"—Through 9/5: Photographs, artifacts, and models commemorating 200 years of service by African-American veterans. Intrepid Sea Air Space Museum, Pier 86, W. 46th St. (957-7055); $10.

Chinese Calligraphy—Through 8/30: An exhibit of calligraphy from the Seal script to the Hsin style, with works by Li Chen Hing. St. John's University, 800 Utopia Parkway, Jamaica (718-990-1526); free.

"A Float for All Seasons: New York's Ethnic Parades"—Through 1/10/99: Mini-floats, paraphernalia, and photographs celebrating cultural identity in New York. City Partners Gallery at the Museum of the City of New York, 1220 Fifth Ave., at 103rd St. Call 534-1672 for more information; $5 suggested contribution.

"The New Metropolis: New York, 1898–1998"—Through 12/1: A year-long exhibition commemorating the consolidation of the five boroughs to form New York City. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-1672); $5.

Hall of Biodiversity—Ongoing: Devoted to the variety and interdependence of Earth's living things and their critical importance to human

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Solutions to last week's puzzles

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Happening
Revolting Brooklyn

Prove to the kids that "president" and "subpoena" didn't always go together by taking them to the annual reenactment of George Washington's dramatic 1776 escape from the British at the Battle of Brooklyn. See "Events."

survival, the hall includes a dramatic global tour of nine biomes and a diorama of the Central African Republic's rain forest. At the American Museum of Natural History, Central Park West at 79th St. (769-5100); $8 suggested contribution.

"America's Concentration Camps: Remembering the Japanese-American Experience"—Through 1/5/99: An exhibition that tells the story of this shameful chapter in American history through the eyes of the incarcerated. Photographs, mementos, and home videos contributed by some of the 120,313 people who were held in the camps—two thirds of whom were American citizens—will be on display, along with maps and statistics from each camp. Ellis Island Immigration Museum, New York Harbor. Call 363-3200 for directions to the museum and more information; $5.

Online

New York Magazine on the Web—"Stephanie's Surf Report" (in the "Today" section of www.newyorkmag.com) visits a new Website each weekday. Where to click this week: A record-spinning site that could make your radio obsolete; a click so chic Todd Oldham himself bestows fashion advice; a place to play matchmaker anonymously; a site addressing the legal needs of NYC pet owners; and The Snotsheet, where the underbelly of the Web is rubbed for you. And hey, while you're in the neighborhood at www.nymag.com, check out all our other great stuff, like selected articles from the current issue and a searchable "Cue" section, plus daily picks of New York events in "Vanessa Takes Manhattan," daily deals from Angie Maximo in "Cheap Thrills," "First Words" for bibliophiles, and daily New York trivia.

Sports

The 1998 U.S. Open—8/31–9/13: The biggest American tennis event of the year. For tickets call 1-888-OPENTIX.

The 1998 Hampton Classic—Through 8/30: Bridgehampton is once again home to one of the more prestigious outdoor hunter-jumper horse shows in the country. Olympic veterans and world champions will be featured, so giddy-up. Call 516-537-3177 for information.

WWF SummerSlam—Highway To Hell—8/30 at 6:30 P.M.: It's the question that keeps us up at nights: Will the Undertaker finally get the chance to wear the championship belt that has adorned the well-oiled waist of champion Stone Cold Steve Austin? Find out at Madison Square Garden on Sunday. Call 465-MSG1 for event and ticket information; $15–$250.

Moonlight Ride—8/28 at 10 P.M.: The freaks come out at night, and apparently so do bike riders. Join the cyclists of Time's Up! at Columbus Circle to tool around town under the cover of darkness. Call 802-8222 for information. Free.

NYC Marathon Tune-up 30K—8/30 at 8 A.M.: That's 18.6 miles for us ugly Americans. Pull this off, and the real deal (26.2 miles) doesn't seem that insurmountable, does it? Don't forget to bring your pre-race pack of Pall Malls. Meets at the East Drive at E. 89th St. inside Central Park. Call 860-4455 for event, fee, and deadline information.

GAME WEEK

HOME ● AWAY ●

	MON	TUE	WED	THUR	FRI	SAT	SUN
YANKEES		ANA MSG 7:00PM	ANA MSG 7:00PM	ANA WB 7:30PM	SEA MSG 7:00PM	SEA FOX 1:00PM	SEA WB 1:30PM
METS	ARI FSNY 1:00PM	SF FSNY 10:00PM	SF UPN 3:30PM	SF FSNY 3:30PM	LA UPN 10:00PM	LA FOX 4:00PM	LA 8:00PM
METROSTARS						DAL MSG 8:30PM	
	8/24	8/25	8/26	8/27	8/28	8/29	8/30

Photographs by John J. Gallagher.

kids

In the Nose...Under the Sun

Children's Events

Ground Rules:

● = free

● = now or never (one-shot deal or final week)

Big Fringe—In addition to looking at offerings specifically for families (see below), consider some of the intended-for-adults fare at the second annual New York International Fringe Festival. A couple of shows might set back bedtime a bit, but otherwise—with all due respect—many are more than a little childish. In "Bing Bang Booom," Those in the Nose—a troupe of three female clowns who hail from Brooklyn—combine traditional clowning (in character) and improvisation. **THE RED ROOM**, 85 E. 4th St. 8/25 at 8, 8/27 at 11, and 8/29 at 11:45. An energetic group of Ringling Clown College graduates with the Manhattan-based Six Figures Theater Company romp through Shakespeare's entire oeuvre in "Clowning the Bard"—in 75 minutes flat. **HENRY STREET SETTLEMENT RECITAL HALL**, 466 Grand Street. 8/25 at 9, 8/27 at 3:30, 8/28 at 8:30 8/29 at 12:15, and 8/30 at 4. Some of the people onstage in "Prophet Motive: The 1998 Community Show"—a vaudeville production on the subject of money—are professional actors with the Alliance Stage Company. Others are local shopkeepers, children, and assorted tradespeople. **MAZER THEATER** at Educational Alliance, 197 East Broadway. 8/26 at 6:30, 8/30 at 6:30. The latter is free; other productions are $11. For further information about specific performances, call 420-8877 or access the Website at www. fringe.org; individual and subscription tickets can be purchased by calling 888-FRINGENYC. Tickets are $11.●

Little Fringe—Festival organizers have thoughtfully added loads of stage productions and street theater—and even a kind of preview-or-write-your-review-on-the-wall arts-and-crafts area called Fort Fringe Jr.—specifically for kids in this new and improved second annual New York International Fringe Festival. A genie wafts out of a bottle in Flying Carpet Theater's *1001 Nights*—in a production incorporating masks, puppets, and live calypso music. 8/27 at 4:45, 8/28 at 3, and 8/30 at 1:30. *The Hero, The Villain, The Empress & Her Dog*, with a wildly dramatic plot, is performed entirely in gibberish by the Boston-based Rough & Tumble Theater. 8/25 at 3:30, 8/27 at 3:15, 8/28 at 5:30, and 8/30 at noon. *Hansel and Gretel* is performed with puppets by Canada's Small Dog Productions. 8/26 at 3, 8/27 at 5:45, 8/29 at noon and 5:30. Robert Browning's *Pied Piper* is staged as a musical extravaganza with dancing by Manhattan's Night & Day Productions. 8/25 at 3:30, 8/27 at 2:45, 8/28 at 3:45, and 8/29 at 3:30. The cast of Magic Circle Children's Theatre's *Tales From the Brothers Grimm* includes princesses, dragons, and the proverbial three sons. 8/25 at 3:30, 8/27 at 2:45, 8/28 at 3:45, and 8/29 at 3:30. *A Woman Who Outshone the Sun*, a folktale told through dance, story, and puppetry, is inspired by the Zapotec legend of Lucia Zenteno, a woman who brings the eternal flame of understanding to a community eclipsed by doubt. 8/25 at 5, 8/26 at 3:30, and 8/29 at noon. They all take place at the **CONNELLY THEATER,** 220 E. 4th St. For further information about specific performances call 420-8877 or access the Website at www. fringe.org; individual and subscription tickets can be purchased by calling 888-FRINGENYC. Tickets are $11.●

"Under the Sun"—Not all sun worship involves SPF 15. Learn how ancient rituals celebrated the dawn of summer at the **COOPER HEWITT NATIONAL DESIGN MUSEUM.** The "Outdoor Exhibition of Light" features various unique structures that harness solar energy, many of which can be seen glowing through the museum's gates at night. The museum's "Under the Sun" concert series showcases different tribal solstice celebrations, including extinct cultural rituals, throughout the summer. Through 10/25. 2 E. 91st St. (849-8300). Regular museum admission is $5, $3 for students and seniors, free for children under 12.

"Kid City"—The centerpiece of Kid City, an exhibit that now has a permanent home at **THE NEW-YORK HISTORICAL SOCIETY,** is a street corner at 82nd St. and Broadway. The former row of two-story buildings has been recreated as it was in 1901. Kids can open doors, peer into mailboxes, handle items in the stores and apartments—and learn about the differences between the lives of children who live there today (where there is now a Gymboree, a McDonald's, and a Barnes & Noble) and those who lived there at the beginning of the century. 2 W. 77th St. (873-3400). Regular admission is $5 for adults, $3 for students and seniors.

Drumbeats—The Thunderbird American Indian Dancers dance up a storm (well, not literally) in a rousing final Just For Kids program, part of the free **LINCOLN CENTER OUT-OF-DOORS** festival. 8/26 at 10:30 A.M. at the Fountain Plaza. (For additional information about this and other festival events, call 212-LINCOLN or visit the Website at www.lincolncenter.org.)●●

cue

Barbara Ensor
Kids

Patricia Falvo
Movies

Brian Farnham
Sports

Nick Meyer
In Concert

Ariel Levy
Books
Events
Radio

John Leonard
Television

Edith Newhall
Art

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You meet some really horrible people within the pages of the classics of British children's literature. Alice came across that argumentative, belittling Queen of Hearts in Wonderland, practically every Roald Dahl protagonist has a cruelly sadistic authority figure to contend with, and orphans such as Dickens's Oliver Twist are forever being maltreated. All of which puts Harry Potter, the hero of *Harry Potter and the Sorcerer's Stone*—to be published in this country next month—in very good company. Potter, who is forced to sleep in a closet for the first ten years of his life by an aunt and uncle who openly despise him, is the creation of first-time author J. K. Rowling. The humorous fantasy, which the author, a single mother living in Edinburgh, says came out of a "very low" period in her own life, has been extravagantly praised by critics in the U.K.—winning both the the prestigious Smarties Prize for children's literature and that country's National Book Award. Potter's supernatural abilities and lineage land him a scholarship to Hogwarts School for Witchcraft and Wizardry—absolutely *the* place to study alchemy. Thankfully, honing his conjuring skills allows Harry to gain the upper hand over his dreadful aunt and uncle and escape the confines of that closet once and for all. Whether the book, which is swimming in cups of tea and wry British witticisms, will gain a following on this side of the Atlantic remains to be seen. Sly asides about the snootiness of school prefects, for example, won't resonate with 8-to-12-year-old readers here at all. Though most English kids know exactly what *d'ooh* means to Homer Simpson, their Stateside counterparts, less exposed to overseas media, may find themselves in the dark about just what a giant named Hagrid has in mind when he declares something is "codswallop." (Arthur A. Levine Books/Scholastic; $16.95.)

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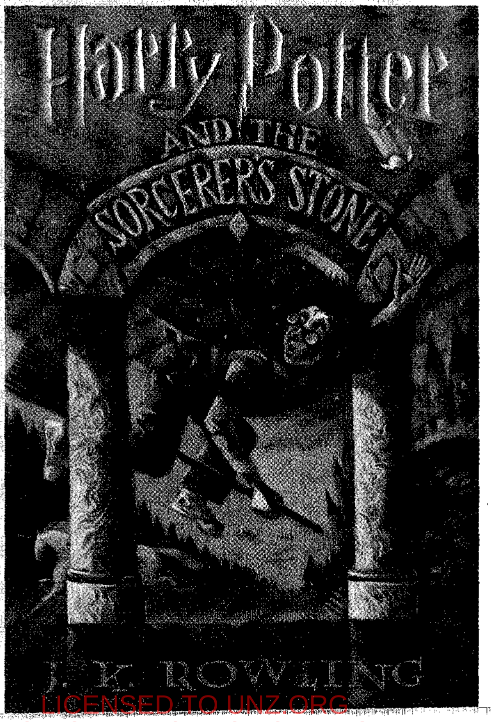

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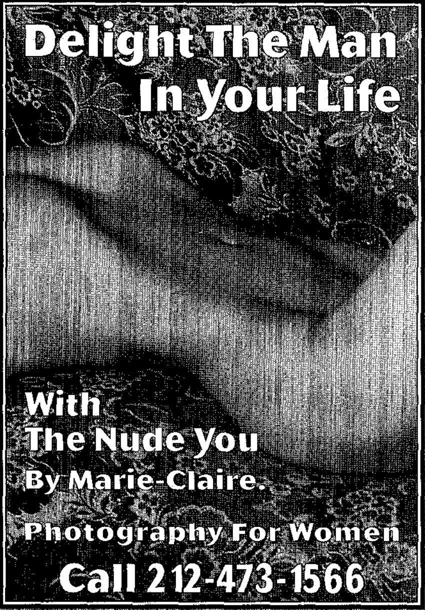

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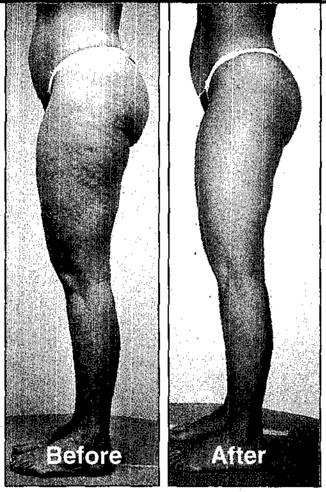

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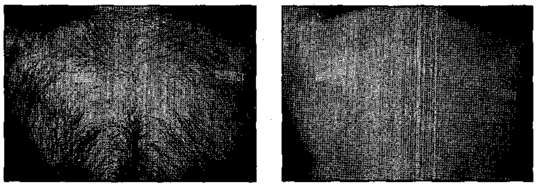

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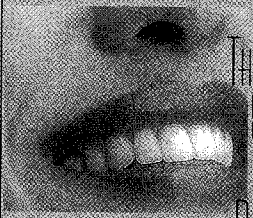

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Is It Time?—There comes a time in every woman's life when she settles down with one imbecile (i.e. man), so that, finally, all of the other imbeciles will leave her alone. I could be just the imbecile you've been waiting for. I'm a 31-year-old professional male, nonreligious, 5'5" (vertically challenged, please) and almost completely housebroken. When I'm not leaving the seat up, I like playing tennis, going to the movies, eating out and being scratched behind the ears. If you are intelligent, have a great sense of humor and don't mind an occasional "surprise" on the rug, we might be a perfect match. Note/photo. 4854 ✉

Distinguished-Looking Man—Company president. Financially secure. Good reputation. Two residences. Tall, intelligent, grey hair and older. Cultural, social and some outdoor interests. Would like to meet an intelligent, capable woman of taste, who is in her mid 30s to early 40s, slim, medium height, with no children of her own as yet. Looking for a relationship and possibly more. Manhattan/Fairfield County, CT resident preferred. Please write only if you are willing to include both photo and phone, and have the courage to go to the next step. Thank you for your serious interest. 4732 ✉

The Possibility—Of you and me. Kindhearted and caring, single Jewish female, 35, slim, 5'4", brunette, attractive, professional and financially secure. Enjoys swimming, exercising, beaches, picnics, movies, theater, weekend getaways, dancing and hugging under the moonlight, and more. Seeks handsome, intelligent, warm and genuine, single Jewish male, nonsmoker, 33-43, for a sincere relationship and a loving future. Note/photo, please. 4860 ✉

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Warm, Loving And Caring—Ivy League-educated, professional white male, 50s, widowed with sons, 12 and 15, seeks attractive, warm, caring single/divorced/widowed white female to share mutual interests and develop new ones. My interests include dining out, theater, museums, the arts and travel. It's what's inside your heart that matters most. 4834 ✉ ☎

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Slow Down With Me!—Successful businessman and professional, age 62, seeks an independent, financially well-off, vivacious companion, single, widowed or divorced, 45-60. Must be free to travel worldwide. Prefer nonsmoking Wasp, a woman who loves classical music and simple pleasures like boating and hiking. We could live anywhere, in one or more homes. Recent photo/note, please. 4821 ✉

Extraordinary Woman Wanted—For long-term relationship with extremely accomplished and generous, never-married, tall white male, 40. I am self-made, advanced-degreed, an exceptional athlete, high on values and integrity, romantic and live life to its fullest. You are a single white female, under 34, highly intelligent, professional, expressive, sensual, exceptionally attractive, well-built, and possess a great heart as well as a great body. Include photo and physical description a must (will return/exchange). 4862✉

Attractive CT Male—49, attorney, 5'10", Jewish, divorced, in-shape, nonsmoker, unpretentious, warm and sensitive with a good sense of humor. Interests include music, theater, politics, fine dining and good conversation. Seeks slim and pretty Jewish female, 38-48, with compatible qualities, who is genuinely interested in a meaningful relationship. Letter/phone/photo, please. 4818 ✉

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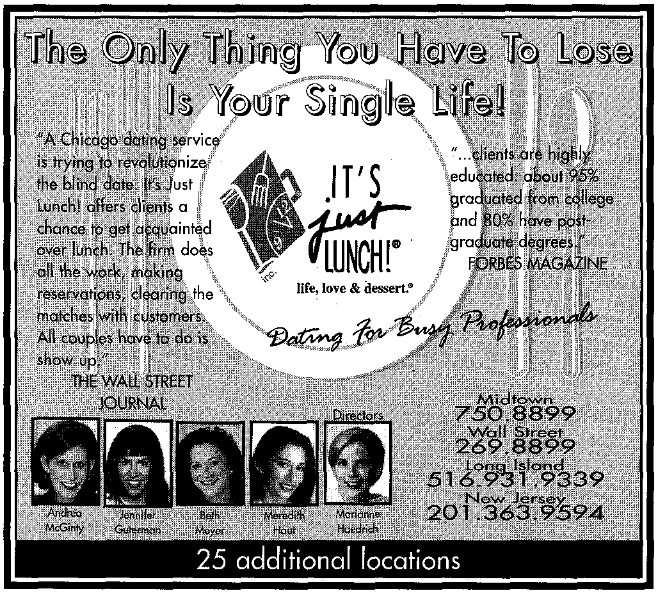

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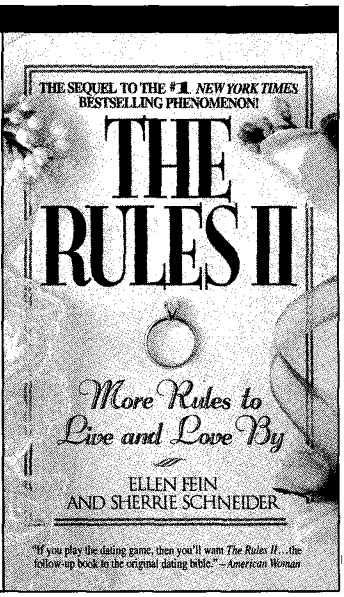
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Sharp White Female—35, seeks cerebral yet fun man who enjoys great food. Please be nice-looking but not an exercise fanatic. I'm looking for a nice, thoughtful man who enjoys life and isn't looking for a Barbie Doll, but a real great doll. Non-smokers only. Photo is imperative. 4846 ✉

Happy—Easygoing, athletic (gym five days a week), very handsome, successful entrepreneur. Looking for same in a female (28-35) companion who is happily employed and enjoys life. Please send photo. 4867 ✉

Wanted: Matching Lesbian—40s, likes to have fun, intelligent, fit, athletic, etc. 4869 ✉☎

Jewish Modern Orthodox Woman—Down-to-earth yet sophisticated, attractive, sensitive - seeks compassionate professional man, 35-40, to share laughter, family and life. I enjoy travel, Israel, long walks, music and quiet times at home. Am open to relocating. Photo/note, please. 4831 ✉

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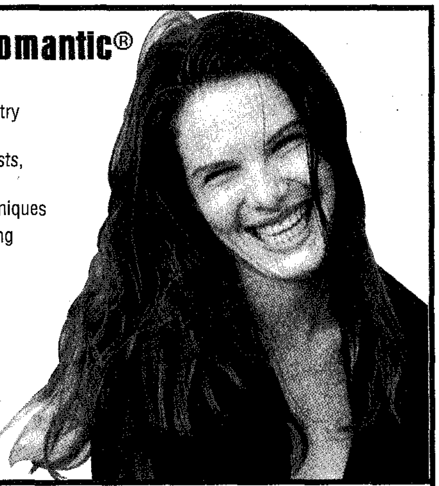

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Sweet, Petite—And looking to meet... you. Pretty Jewish female, 33, with big brown eyes, seeks handsome, professional Jewish male, 30-40, who is sincere, honest, intelligent and relationship-oriented, to share quiet times, fun, romantic dinners and a good movie. Nonsmoker, please. Photo. 4837 ✉

Alluring, Leggy, Sultry, Warm, Pretty—Laughter-loving, raven-haired, occasionally mischievous, single Jewish female, 5'6", 120, wishes to meet fun, kind, romantic, gregarious, fit, single/divorced Jewish male, 40-53, with good values, integrity and healthy sense of the absurd. 4851 ✉☎

Accomplished PhD—Writer/consultant, athletic, mid 50s, traveled in Asia, 5'11", tennis, skiing, walking. You: slender professional lady. Physically, mentally and financially fit. Under 52 and accomplished. 4852 ✉☎

Herpes—Cute, curvy brunette, 33, good heart, sensual, communicative, with silly streak, seeks special man for exploring nature, travel and romantic evenings. Possible long-term relationship. 4843 ✉

NYMessage

New Dad Wanted—Very healthy, 39-year-old, attractive Irish-American lady, 5'7", blue eyes, brown hair, wants to have, care for and raise your first child. Include note/photo/phone. Marriage not desired or required. 4848 ✉

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Tall, Slender, Sexy—Vital, verbal, active and attractive female seeks white male, 60-65. 4856 ✉

Extremely Beautiful—Gorgeous Russian-born brunette, 28, 5'7", 120 lbs, Jewish, mom of sweet girl, wants to meet tall, 6' plus, caring, successful man who desires to have loving wife and adorable little daughter. Photo. 4859 ✉

Gay White Female—34, feminine, slim, attractive, successful entrepreneur with a sense of style. Enjoys life's simple pleasures: weekends in the country, good friends and my Shepherd puppy. Seeking a grounded, passionate, loving woman with a zest for life. Photo/phone. 4833✉

Attractive Professional Female—36, brown hair/eyes, 5'10", fit, enjoys creativity, humor, tennis, ocean and holistic health/spiritual topics. Seeking sincere male with similar qualities/interests. Photo and note. 4845 ✉

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Gay White Male—Handsome, successful, 40s, emotionally mature, sense of humor, intelligent, healthy and in good shape (but not a gym addict). Looking for down-to-earth, stable man, 25-45, handsome, healthy, happy with his life - and looking for someone to share it. Reply only to photo with note. 4861 ✉

Pretty And Fun—Early 30s, Catholic, blond, 5'8", slim, seeks fun, attractive, sincere male, 30s-40s, for lasting relationship. Note and photo. 4815 ✉

Long Island Guy—49, 6'1", good-looking, financially secure, seeks a slim, very pretty, tall and intelligent lady, 35-45, for long-term relationship. 4849 ✉☎

Exceptional Female Artist—Attractive, slim, successful, evolved. Looking for successful, attractive, healthy man, 46-56. Photo. 4822 ✉

There's Something About...?—Handsome, fit and fun, single Jewish male, 38, attorney, seeks pretty, petite, fit and fun, single/divorced Jewish female, 27-38, career and family-oriented. Yankee fan, beach lover and chocoholic a plus. Photo, phone and note. 4819 ✉

Filipina Woman Sought—Truly beautiful, into culture, 30s, by this good-looking, passionate, well-off MD, 53, who is a lover of culture. 4847 ✉

Pretty Filipina—32, 5'5", well-traveled, into rollerblading, snorkeling, cruising, seeks happy, successful gent for possible marriage. 4839 ✉

Handsome Professional—Early 30s, tall, fit, chivalrous, selective, seeks churchgoing Catholic lady, 22-30, kind, pretty and fit. Full photo. 4844 ✉

Financially Secure—Good-looking, slim Jewish male, 34, seeks Jewish female with companionship and marriage as desirable goals. Please reply with recent photo and note. 4864 ✉

British-Indian TV Journalist—33, 5'11", handsome, seeks 20something, modern-day Audrey Hepburn to lose himself with in Tiffany's (Indian descent a plus). Note/phone/photo. 4825 ✉

Is There Anybody Out There?—Single white Jewish male, 38, slim, handsome professional, seeks slim, warmhearted Manhattan female, 28-35, who enjoys literature, films, art, music, good restaurants and great talks. Photo and note a must. 4826 ✉☎

Wall Street Professional Male—(Early 40s), an ex-academic with a sense of humor. I like running marathons, swing dancing, learning lindy hop (maybe some-day tango!), writing poetry and meditation. Seek a loving partner in her 30s. If you want to laugh and share those moments that are bigger than either of us, I would like to hear from you. 4855 ✉☎

Appealing—Very fit, very trim, cute and sweet, educated Jewish widow seeks cool gent, 65-75. 4838 ✉☎

Pretty, Vivacious—Great figure, early 50s, seeking that special guy from Manhattan, business or professional, late 50s-60s, tall, vibrant and sincere. 4832 ✉

Sensational, Slender, Sincere—Financially secure female, 47, 5'5", seeks single male, 45-59, to share life's joys. 4814 ✉☎

Great-Looking, Warm, Lively—Professional girl, diverse interests, seeks caring and intelligent, down-to-earth man, 30-40, who is ready for relationship. Letter/photo, if possible. 4827 ✉

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If there is something wrong with everyone you meet, come to me. It is time to meet the *right* people.

Somewhere out there is your *special* someone waiting just for you. This is not a person you will meet in a bar, at a singles party or through the personal ads. Like you, each of my clients is extremely busy furthering his/her career. My clients are not and will not be participants in any singles scene. You will not have the opportunity to meet them. They will not have the opportunity to meet you unless you call now and become my client. The clients I represent are very prestigious, attractive, successful, healthy in mind, body and spirit. Afford me the opportunity to make the ***right*** introduction for you.

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Gay White Female—Professional, tall, in-shape, seeks gay white female, MD/JD with interest in skiing, tennis, gym, travel, movies, theater, for friendship/relationship. Note/phone, please. 4863 ✉

Let's Volley—I will be gentle at the net. Tennis year-round, skiing in winter. Successful, very attractive, tall, in-shape, 44-year-old male looking for female partner to play and travel through life with. Photo a must; will gladly reciprocate. 4840 ✉

Ready To Share—Love, life and family. Wall Street executive, 40, Jewish, tall, fit, sexy, seeks woman of quality. 4865 ✉☎

Handsome, Very Successful—Entrepreneur/Renaissance man, athletic, sincere, humorous...seeks smart, accomplished, sensuous, fit woman, beautiful (inside/out), warm, upbeat, down-to-earth, perhaps well-analyzed, up to 5'6", 32-46 or so, for best friend/lover. Note/recent full-length photo/phone. 4871 ✉☎

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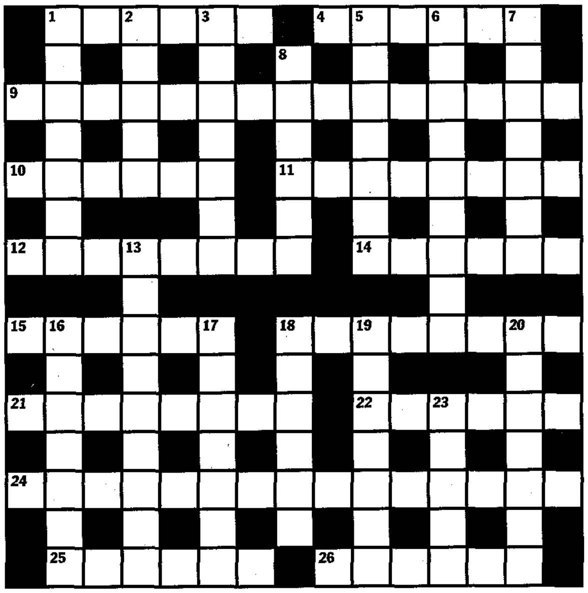
The 'Guardian' Crossword

ACROSS

1 Flight from the Midwest to a Southern African province. (6)
4 Cue found in gym after concert. (6)
9 Celebrates twentieth pardon freely. (5,3,4,3)
10 An American writer has to manage that over there. (6)
11 Polar explorer is going round back of sledge dogs. (8)
12 Sire with many a form in school for fathers? (8)
14 A sweet's round layers. (6)
15 Charles the Heartless is abstaining from unlawful sex. (6)
18 Hated action, engrossing trial. (8)
21 American coins found in stations. (8)
22 A meal for dad among others. (6)
24 Play the clarinet badly (sic). (15)
25 Snare returning mate when docked. (6)
26 A small pot for Mr. and Mrs. Gargery? (6)



DOWN

1 Upset about a certain deletion. (7)
2 Sweet child's first accompanied by youth leader. (5)
3 Half of Peru and Tunisia is lacking a flower. (7)
5 Going over to American city that's orgiastic. (7)
6 Mars meant mobilisation for soldiers. (3-2-4)
7 Old city has time for top quality. (3,4)
8 A woolly sort of cow. (6)
13 Rising in society and requiring immediate attention. (9)
16 Carter's work—a huge construction outside Los Angeles. (7)
17 Treacle pie for Agamemnon's daughter. (7)
18 He invested in a Norfolk town's crockery. (6)
19 Fronts of trains entering really small stations? (7)
20 Poles in trouble with character from Greece. (7)
23 Parking on line for a bit of fun. (5)

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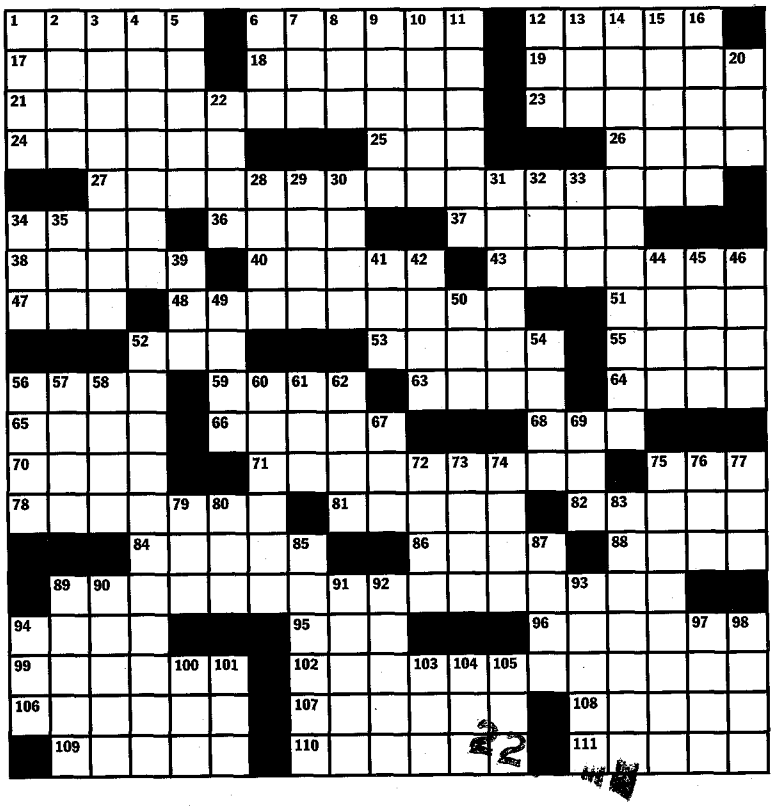
'Today I Am a Man': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

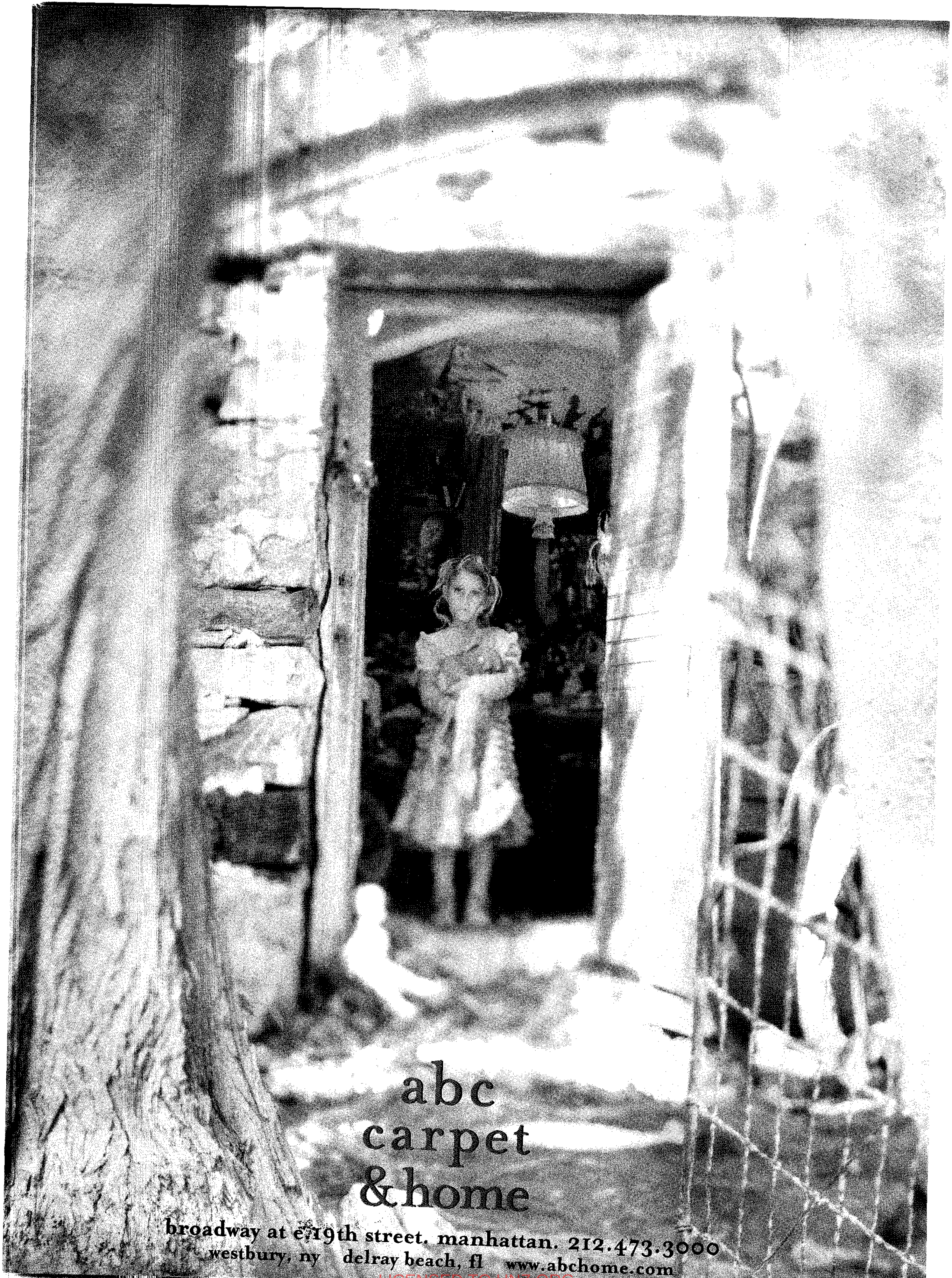
1 Opposite of goer
6 Variety of celery
12 Drifts on the breeze
17 Walled city of Spain
18 Convert into Morse
19 Principles of perfection
21 Aged Mexican?
23 "The Jazz Singer" was the first
24 Hidden gunner
25 Urging from the cook
26 Latvian
27 Masculine maladies?
34 Ayatollah's land
36 Incinerate
37 Not in any way!
38 Line dance
40 Covered on the inner surface
43 Gives, as an account
47 Men
48 Masculine way to buy?
51 Highest draft rating
52 Russian space station
53 Vaughan or Miles
55 Boston suburb
56 Crème —— crème
59 Partner of ready and willing
63 Where Bill met Hillary
64 Behind schedule
65 Ear-related
66 A Judd
68 Possible will
70 Beehive State
71 Young rams?
75 Puncturing tool
78 Make over
81 With strength
82 Ho Chi Minh's capital
84 Island near Piraeus
86 Lose traction
88 Activist singer Joan
89 Masculine remark about having no bounds?
94 English airline, formerly
95 Fulton's kind of ship: abbr.
96 Picasso's daughter
99 Scamp
102 Quote from Pope?
106 Gibson of '50s tennis
107 One of the Waughs
108 In reserve
109 Boxing's "Brown Bomber"
110 Makes a muddle of, with "up"
111 Isthmuses

DOWN

1 "Mama" Elliot
2 Kiln
3 Station wagons' kin
4 Marrying on the run
5 Less broiled
6 Louvre-annex architect
7 Grasshopper's acquaintance
8 Geol., for one
9 Deceive craftily
10 Turn —— ear (not listen)
11 Of the weeks before Easter
12 Sense of humor
13 Periodontists' org.
14 Musical about Ken?
15 Already occupied, as a seat
16 Uses a letter opener
20 Matching pieces
22 Tot's cot
28 Interval of lessened activity
29 Lake that is a country spelled backwards
30 —— uncertain terms
31 Ranch enclosure
32 Second word of the Bible
33 Charged atom
34 I, in Eisenach
35 Fish spawn
39 Bordeaux buddy
41 Vocalized pauses
42 WW II attack date
44 One-named Irish singer
45 Roomer's remittance
46 Clearheaded
49 Island of northern Ireland
50 The Roaring Twenties, e.g.
52 Inca city of men?
54 Rope fiber
56 Glum
57 Suffix for major or usher
58 Actor Neeson
60 "Cat ——," 1965 Jane Fonda film
61 Mauna ——
62 Austen heroine
67 Big Blue of the N.Y.S.E.
69 Extinguished ember
72 Credit's alternative
73 Nature walk
74 Blue dye
75 Pertaining to body structure
76 Trouble
77 Claiborne of couture
79 Rules to follow
80 Measure of work, in physics
83 City of Texas or Kansas
85 Part of CBS
87 Tango finales
89 "And —— a good night!"
90 Must
91 Pot's place
92 Kilmer poem
93 Ed Mc——, Carson's announcer
94 Victoria's Secret item
97 Cooperstown's Connie
98 Scottish singles
100 Vowel sequence
101 Two of these follow tra
103 Monogram of Jekyll's creator
104 Nursery-rhyme "pocketful"
105 Entrance signs



Solutions to last week's puzzles appear on page 194.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